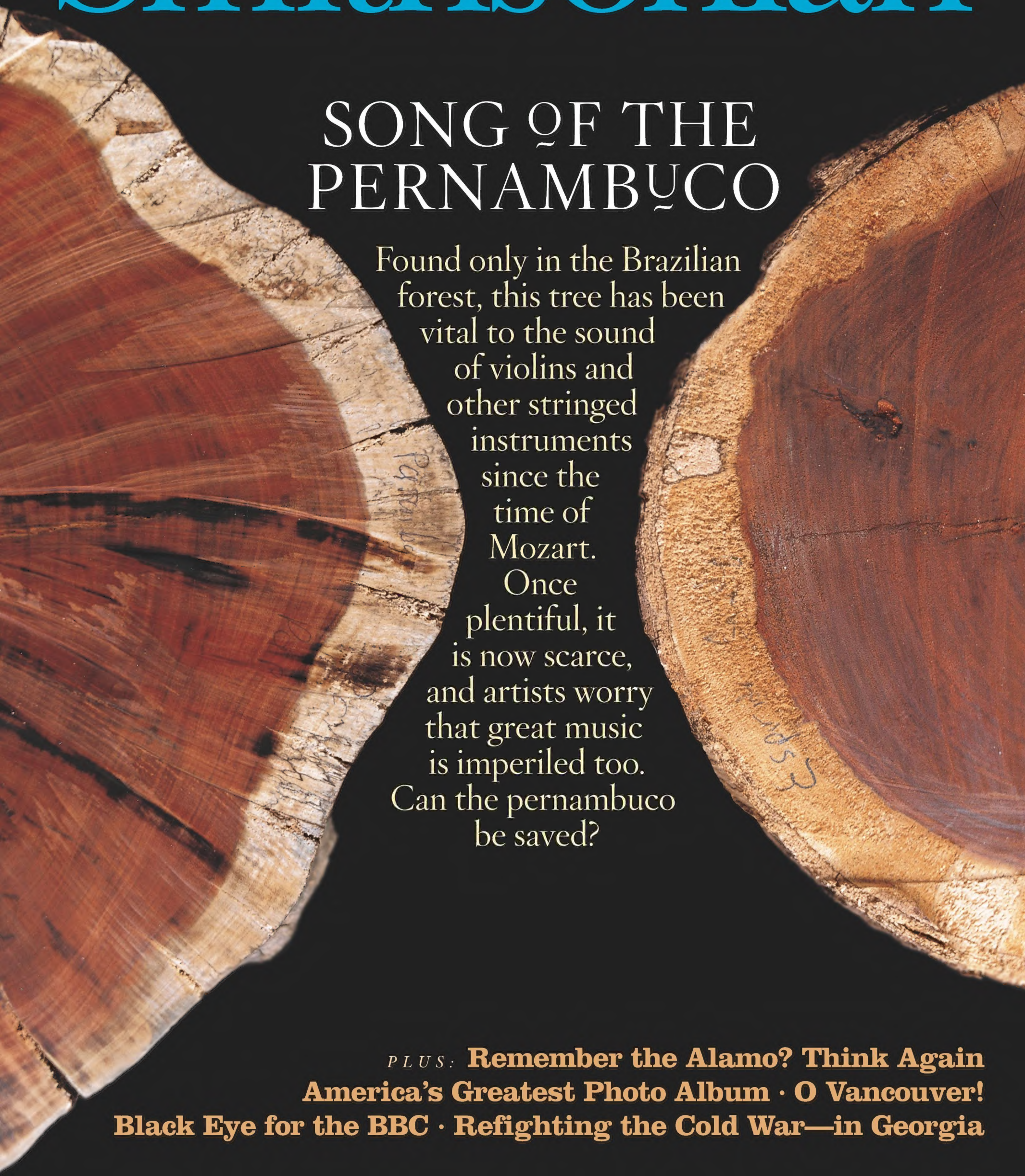
Smithsonian

APRIL 2004



# SONG OF THE PERNAMBUCO

Found only in the Brazilian forest, this tree has been vital to the sound of violins and other stringed instruments since the time of Mozart. Once plentiful, it is now scarce, and artists worry that great music is imperiled too. Can the pernambuco be saved?

PLUS: **Remember the Alamo? Think Again**
**America's Greatest Photo Album · O Vancouver!**
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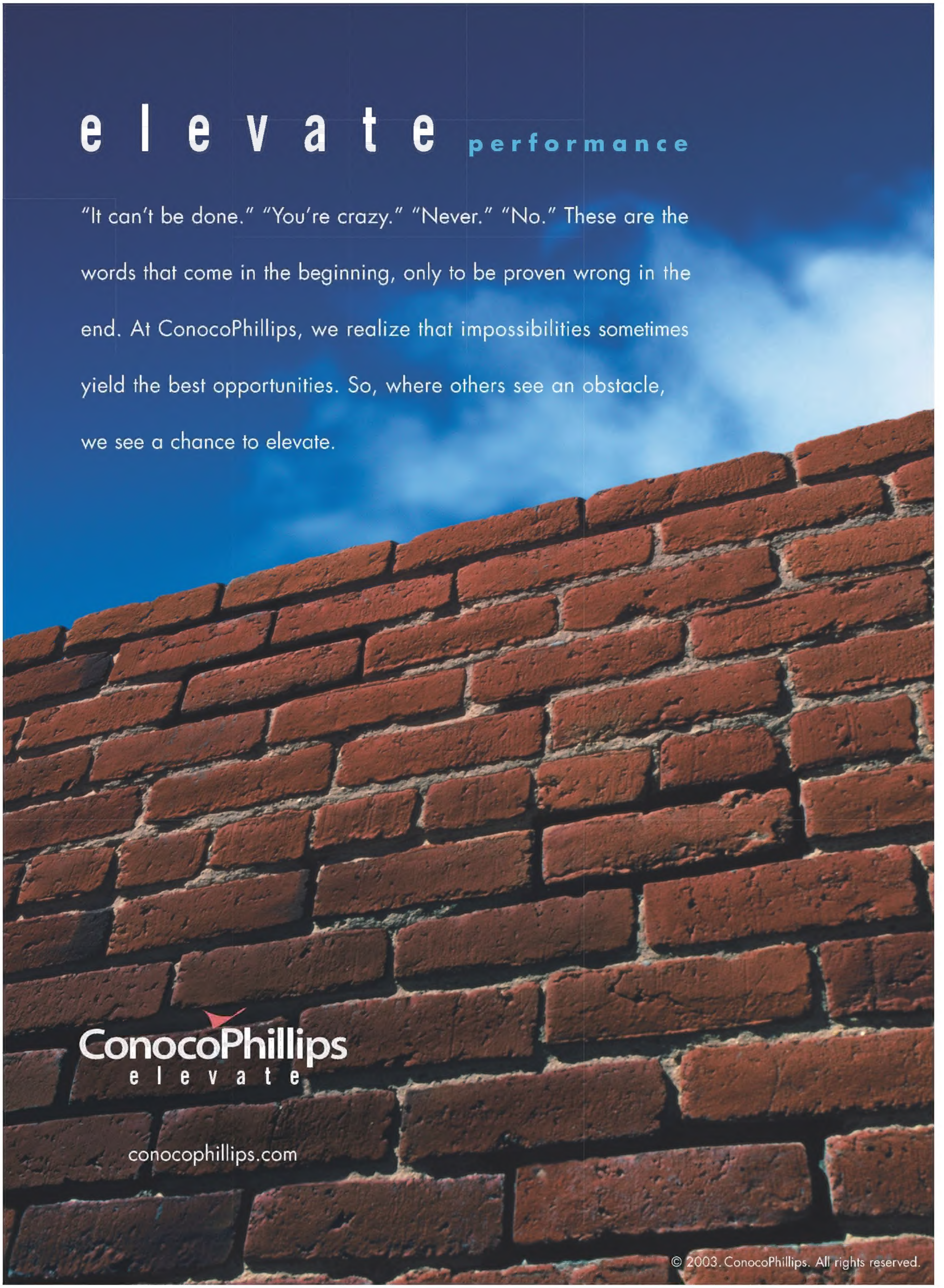


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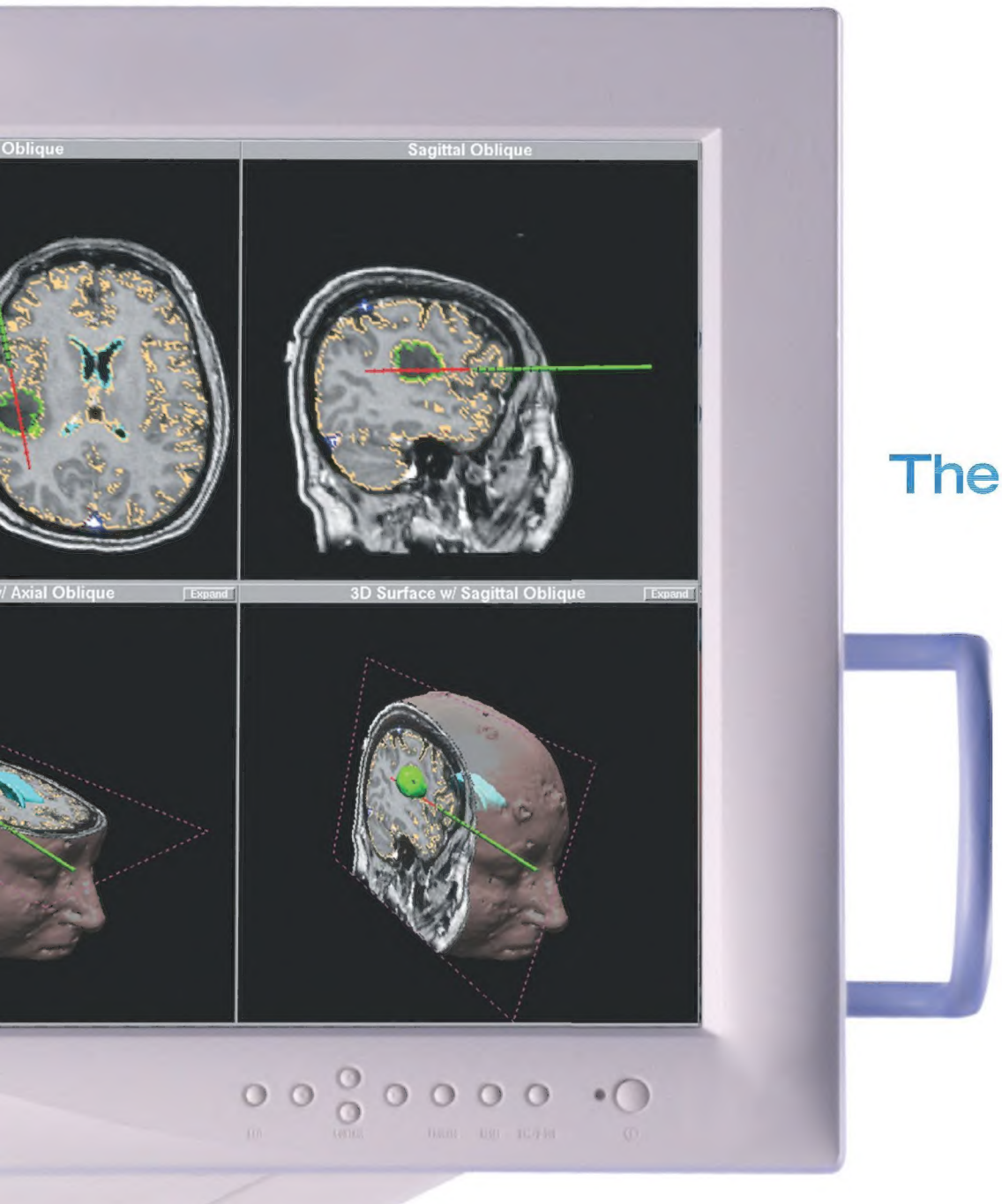


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imagination at work

Smithsonian

APRIL 2004 VOLUME 35, NUMBER 1

# FEATURES

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**ON THE COVER** Brazil's imperiled pernambuco tree is the only known source of high quality, performance-level bows for violins, violas, cellos and basses. *PHOTOGRAPH BY ERICA FREUDENSTEIN*

**94** This cyanotype of a greater flamingo skeleton, taken c. 1906 by the Smithsonian's first photographer, Thomas Smillie, is from a new book featuring photographs from the Institution's collections.

CORBIS; SERGEI SUPINSKY / AFP / GETTY IMAGES; ROBERT LEON; THOMAS SMILLIE / NATIONAL MUSEUM OF NATURAL HISTORY, S.I.

# INTRODUCING CIALIS, THE FIRST TABLET FOR ERECTILE DYSFUNCTION THAT GIVES YOU UP TO 36 HOURS TO CHOOSE THE MOMENT THAT'S RIGHT FOR YOU AND YOUR PARTNER.

Discover Cialis *(pronounced see-AL-iss)*, a new prescription tablet for erectile dysfunction (ED) that goes to work fast and can work up to 36 hours.* And Cialis is made to work only with sexual stimulation, so a relaxing moment can turn into the right moment. Which moment will be the right moment for you?

See important safety information below and Patient Information on following page.

---

Cialis is not for everyone. If you take nitrates, often used for chest pain (also known as angina), or alpha blockers (other than Flomax 0.4 mg once daily), prescribed for prostate problems or high blood pressure, do not take Cialis. Such combinations could cause a sudden, unsafe drop in blood pressure. Don't drink alcohol in excess (to a level of intoxication) with Cialis. This combination may increase your chances of getting dizzy or lowering your blood pressure. Cialis does not protect a man or his partner from sexually transmitted diseases, including HIV.

The most common side effects with Cialis were headache and upset stomach. Backache and muscle ache were also reported, sometimes with delayed onset. Most men weren't bothered by the side

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(tadalafil) tablets

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RIGHT FOR YOU?

Don't miss another moment, talk to your doctor today and see if a *free sample* of Cialis is right for you. For more information visit www.cialis.com or call 1-877-4-CIALIS.

effects enough to stop taking Cialis. Although a rare occurrence, men who experience an erection for more than 4 hours (priapism) should seek immediate medical attention. Discuss your medical conditions and medications with your doctor to ensure Cialis is right for you and that you are healthy enough for sexual activity.

**In clinical trials, Cialis was shown to improve, up to 36 hours after dosing, the ability of men with ED to have a single successful intercourse attempt.*

*Flomax® (tamsulosin HCl) is a registered trademark of Boehringer Ingelheim*

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# Patient Information

Read the Patient Information about CIALIS before you start taking it and again each time you get a refill. There may be new information. You may also find it helpful to share this information with your partner. This leaflet does not take the place of talking with your doctor. You and your doctor should talk about CIALIS when you start taking it and at regular checkups. If you do not understand the information, or have questions, talk with your doctor or pharmacist.

**What important information should you know about CIALIS?**

**CIALIS can cause your blood pressure to drop suddenly to an unsafe level if it is taken with certain other medicines.** You could get dizzy, faint, or have a heart attack or stroke.

**Do not take CIALIS if you:**

- **take any medicines called "nitrates."**
- **use recreational drugs called "poppers" like amyl nitrate and butyl nitrate.**
- **take medicines called alpha blockers, other than Flomax® (tamsulosin HCl) 0.4 mg daily.**

(See "Who should not take CIALIS?")

**Tell all your healthcare providers that you take CIALIS.** If you need emergency medical care for a heart problem, it will be important for your healthcare provider to know when you last took CIALIS.

**After taking a single tablet, some of the active ingredient of CIALIS remains in your body for more than 2 days.** The active ingredient can remain longer if you have problems with your kidneys or liver, or you are taking certain other medications (see "Can other medications affect CIALIS?").

**What is CIALIS?**

CIALIS is a prescription medicine taken by mouth for the treatment of erectile dysfunction (ED) in men.

ED is a condition where the penis does not harden and expand when a man is sexually excited, or when he cannot keep an erection. A man who has trouble getting or keeping an erection should see his doctor for help if the condition bothers him. CIALIS may help a man with ED get and keep an erection when he is sexually excited.

**CIALIS does not:**

- cure ED
- increase a man's sexual desire
- protect a man or his partner from sexually transmitted diseases, including HIV. Speak to your doctor about ways to guard against sexually transmitted diseases.
- serve as a male form of birth control

CIALIS is only for men with ED. CIALIS is not for women or children. CIALIS must be used only under a doctor's care.

**How does CIALIS work?**

When a man is sexually stimulated, his body's normal physical response is to increase blood flow to his penis. This results in an erection. CIALIS helps increase blood flow to the penis and may help men with ED get and keep an erection satisfactory for sexual activity. Once a man has completed sexual activity, blood flow to his penis decreases, and his erection goes away.

**Who can take CIALIS?**

Talk to your doctor to decide if CIALIS is right for you.

CIALIS has been shown to be effective in men over the age of 18 years who have erectile dysfunction, including men with diabetes or who have undergone prostatectomy.

**Who should not take CIALIS?**

Do **not** take CIALIS if you:

- **take any medicines called "nitrates"** (See "What important information should you know about CIALIS?"). Nitrates are commonly used to treat angina. Angina is a symptom of heart disease and can cause pain in your chest, jaw, or down your arm.

  Medicines called nitrates include nitroglycerin that is found in tablets, sprays, ointments, pastes, or patches. Nitrates can also be found in other medicines such as isosorbide dinitrate or isosorbide mononitrate. Some recreational drugs called "poppers" also contain nitrates, such as amyl nitrate and butyl nitrate. Do not use CIALIS if you are using these drugs. Ask your doctor or pharmacist if you are not sure if any of your medicines are nitrates.
- **take medicines called "alpha blockers", other than Flomax® 0.4 mg daily.** Alpha blockers are sometimes prescribed for prostate problems or high blood pressure. If CIALIS is taken with alpha blockers other than Flomax® 0.4 mg daily, your blood pressure could suddenly drop to an unsafe level. You could get dizzy and faint.
- **you have been told by your healthcare provider to not have sexual activity because of health problems.** Sexual activity can put an extra strain on your heart, especially if your heart is already weak from a heart attack or heart disease.
- **are allergic to CIALIS or any of its ingredients.** The active ingredient in CIALIS is called tadalafil. See the end of this leaflet for a complete list of ingredients.

**What should you discuss with your doctor before taking CIALIS?**

**Before taking CIALIS, tell your doctor about all your medical problems, including if you:**

- **have heart problems** such as angina, heart failure, irregular heartbeats, or have had a heart attack. Ask your doctor if it is safe for you to have sexual activity.
- **have low blood pressure or** have high blood pressure that is not controlled
- **have had a stroke**
- **have liver problems**
- **have kidney problems or require dialysis**
- **have retinitis pigmentosa,** a rare genetic (runs in families) eye disease
- **have stomach ulcers**
- **have a bleeding problem**
- **have a deformed penis shape** or Peyronie's disease
- **have had an erection that lasted more than 4 hours**
- **have blood cell problems** such as sickle cell anemia, multiple myeloma, or leukemia

**Can other medications affect CIALIS?**

Tell your doctor about all the medicines you take including prescription and non-prescription medicines, vitamins, and herbal supplements. CIALIS and other medicines may affect each other. Always check with your doctor before starting or stopping any medicines. Especially tell your doctor if you take any of the following:

- medicines called nitrates (See "What important information should you know about CIALIS?")
- medicines called alpha blockers. These include Hytrin® (terazosin HCl), Flomax® (tamsulosin HCl), Cardura® (doxazosin mesylate), Minipress® (prazosin HCl) or Uroxatral® (alfuzosin HCl).
- ritonavir (Norvir®) or indinavir (Crixivan®)
- ketoconazole or itraconazole (such as Nizoral® or Sporanox®)
- erythromycin
- other medicines or treatments for ED

**How should you take CIALIS?**

Take CIALIS exactly as your doctor prescribes. CIALIS comes in different doses (5 mg, 10 mg, and 20 mg). For most men, the recommended starting dose is 10 mg. **CIALIS should be taken no more than once a day.** Some men can only take a low dose of CIALIS because of medical conditions or medicines they take. Your doctor will prescribe the dose that is right for you.

- If you have kidney problems, your doctor may start you on a lower dose of CIALIS.
- If you have kidney or liver problems or you are taking certain medications, your doctor may limit your highest dose of CIALIS to 10 mg and may also limit you to one tablet in 48 hours (2 days) or one tablet in 72 hours (3 days).

Take one CIALIS tablet before sexual activity. In some patients, the ability to have sexual activity was improved at 30 minutes after taking CIALIS when compared to a sugar pill. The ability to have sexual activity was improved up to 36 hours after taking CIALIS when compared to a sugar pill. You and your doctor should consider this in deciding when you should take CIALIS prior to sexual activity. Some form of sexual stimulation is needed for an erection to happen with CIALIS. CIALIS may be taken with or without meals.

Do not change your dose of CIALIS without talking to your doctor. Your doctor may lower your dose or raise your dose, depending on how your body reacts to CIALIS.

Do not drink alcohol to excess when taking CIALIS (for example, 5 glasses of wine or 5 shots of whiskey). When taken in excess, alcohol can increase your chances of getting a headache or getting dizzy, increasing your heart rate, or lowering your blood pressure.

If you take too much CIALIS, call your doctor or emergency room right away.

**What are the possible side effects of CIALIS?**

The most common side effects with CIALIS are headache, indigestion, back pain, muscle aches, flushing, and stuffy or runny nose. These side effects usually go away after a few hours. Patients who get back pain and muscle aches usually get it 12 to 24 hours after taking CIALIS. Back pain and muscle aches usually go away by themselves within 48 hours. Call your doctor if you get a side effect that bothers you or one that will not go away.

**CIALIS may uncommonly cause:**

- **an erection that won't go away (priapism).** If you get an erection that lasts more than 4 hours, get medical help right away. Priapism must be treated as soon as possible or lasting damage can happen to your penis including the inability to have erections.
- vision changes, such as seeing a blue tinge to objects or having difficulty telling the difference between the colors blue and green.

These are not all the side effects of CIALIS. For more information, ask your doctor or pharmacist.

**How should CIALIS be stored?**

- Store CIALIS at room temperature between 59° and 86°F (15° and 30°C).
- **Keep CIALIS and all medicines out of the reach of children.**

**General Information about CIALIS:**

Medicines are sometimes prescribed for conditions other than those described in patient information leaflets. Do not use CIALIS for a condition for which it was not prescribed. Do not give CIALIS to other people, even if they have the same symptoms that you have. It may harm them.

This leaflet summarizes the most important information about CIALIS. If you would like more information, talk with your healthcare provider. You can ask your doctor or pharmacist for information about CIALIS that is written for health professionals.

For more information you can also visit www.cialis.com, or call 1-877-242-5471.

**What are the ingredients of CIALIS?**

**Active Ingredient:** tadalafil

**Inactive Ingredients:** croscarmellose sodium, hydroxypropyl cellulose, hypromellose, iron oxide, lactose monohydrate, magnesium stearate, microcrystalline cellulose, sodium lauryl sulfate, talc, titanium dioxide, and triacetin.

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AMERICA
ON THE MOVE

Smithsonian

APRIL 2004 VOLUME 35, NUMBER 1

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*—"COLOSSAL ODE," PAGE 120*

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WE MOVE THE WORLD DHL

# A Task for Every Talent

*Since the Smithsonian's earliest days, the help of volunteers has been essential*

THE MONUMENT that exists to the men and women who have volunteered their services to the Smithsonian throughout its history is nothing less than the Institution itself. Without volunteers, the Smithsonian—as America and the world have come to know it—would not exist. Simple as that. There's not a day of the year when we should not celebrate the generosity of these individuals who give of their time and skills for no payment other than what I hope is a wealth of personal satisfaction.

Volunteerism has been in the lifeblood of the Institution from its earliest days. The first Secretary, Joseph Henry, recruited volunteers around the country to send him weather reports (a task made easier by the spread of the telegraph) and displayed daily weather maps in the Smithsonian Castle. In time, that activity led to the establishment of the first national weather service. Henry's assistant, Spencer Baird, who succeeded him as Secretary, said this of the far-flung ranks of volunteers: "A body of collaborators was secured to the Institution, whose services cannot be overestimated, since they not only furnished information relating to meteorology, but they were always ready to supply information and assistance in other directions." Other volunteers sent fossils and specimens and artifacts of every sort to the Smithsonian.

The Secretary with a few "collaborators."

It's only a slight exaggeration to say that, without volunteers, the Smithsonian would be half the place it is. Consider the numbers. Last year, there were 6,692 paid employees throughout the Institution and 5,508 volunteers. The two largest centrally managed volunteer programs are run by the Visitor Information and Associates' Reception Center (VIARC), and between them they involve more than 1,800 individuals. The Volunteer Information Specialist Program recruits the gracious, knowledgeable men and women who respond to phone inquiries and staff the information desks in our museums.

The second large VIARC program, the Behind-the-Scenes Volunteer Program, enlists individuals to work out of public view on projects too various to categorize. A sample: answering the Institution's mail, assembling shards of pottery, helping to reorganize our collections of bank notes or birds, sifting Arctic sand in search of fish-bone needles, dusting a train or a meteorite, polishing the tarnished skin of an aircraft, potting the poinsettias that grace the museums' public spaces during the holiday season. There's a task for every temperament and talent.

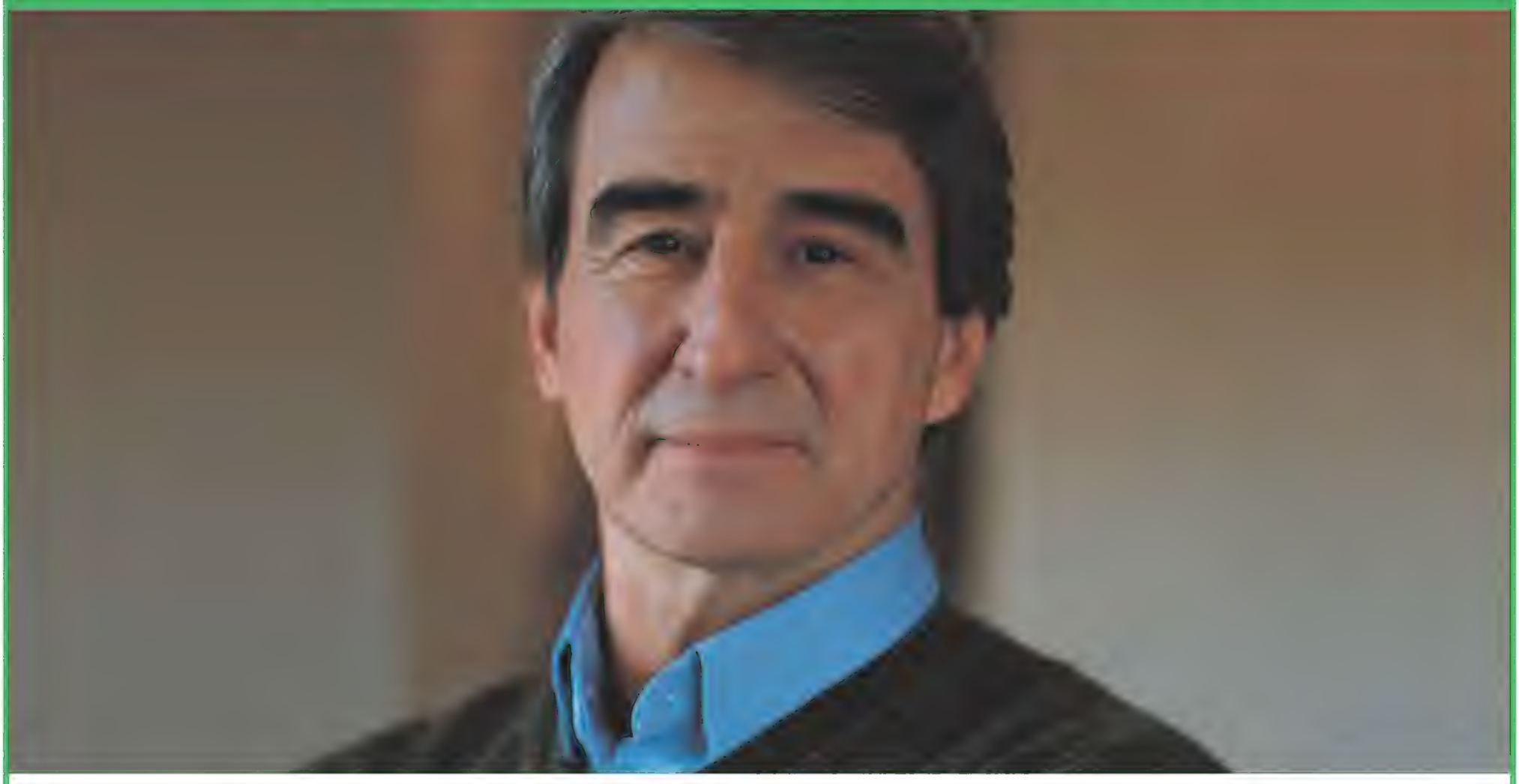
In addition to the VIARC programs, each of our museums has a volunteer docents program; there were 1,240 docents in 2003. Other volunteer opportunities, especially at the National Zoo and the annual Folklife Festival, attracted almost 2,500 individuals last year. The men and women on the Board of Regents, the governing body of the Institution, also serve without financial compensation, as do hundreds of others in more than 30 volunteer advisory groups, including a national advisory board.

The volunteer spirit that's essential to the Smithsonian is, of course, an essential characteristic of America, powerfully rooted in our history. Benjamin Franklin, for example, gets credit for having encouraged the establishment of a volunteer fire brigade in Philadelphia. But by the time he did, Boston already had a "fire society." Who knows how many other acts of civic generosity in how many other American communities have eluded the history books? Yet their consequence is everywhere visible. No wonder cultural institutions abroad ask VIARC how they, too, can seed, grow and harvest the generosity they perceive, correctly, as so widespread in America. The volunteer's disposition is second nature to this nation. And should we take it for granted, there's the world's admiration to remind us just how rare a resource it is.

*Lawrence M. Small*
SECRETARY OF THE SMITHSONIAN INSTITUTION

D.A. PETERSON, HUGH TALMAN, S.I.

"The Broker to Beat"—*SmartMoney* magazine, August 2003*



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# Rescue Missions

*Quests to save a tree . . . and a country*

BY CAREY WINFREY

Rymer with bow maker Jacy Sousa: Scarcity threat.

IN THE TWO AND A HALF YEARS that Russ Rymer has been pursuing the fascinating connection between great concert music and forest ecology documented in our cover story ("Saving the Music Tree," p. 52), his reporting has taken him from the Olympic Peninsula of Washington State to the Brazilian jungles, and from the Black Forest of Germany to Beethoven's study in Vienna. Says Rymer: "I've driven in a carful of Brazilians down Germany's autobahn and in a carful of Germans up the terrifying two-lane anarchy of the BR-101, Brazil's north-south highway." And, he might add, lived to tell the tale.

It began for Rymer, who is an amateur cellist himself, when one bow maker after another—meticulous craftsmen of bows for stringed instruments—told him that their livelihood was threatened by the scarcity of Brazil's pernambuco tree. His reportorial highlight took place at Vienna's magnificent Konzerthaus, where Rymer was privileged to observe Heinrich Schiff, one of the world's foremost cellists, warming up in a backstage practice room. As the imposing Schiff got out of his chair to go onstage, he commanded Rymer to meet him in the same spot immediately after his curtain call. Rymer did as instructed. The applause was still thundering when Schiff burst back through the practice room door, laid his Montagnana cello in its case and put away his pernambuco bow. "He lit a cigarette, took a drag, then turned to me and said, 'You have ten minutes.'" As things turned out, however, the two men talked for nearly an hour until, says Rymer, "the usher finally knocked on the door to say, with a bow, 'Herr Schiff, your driver is waiting.'"

JEFFREY TAYLER, a writer who has lived in Moscow for more than a decade, first visited Georgia in 1985. "I remember my Soviet tour guide telling me that for him, arriving in Tbilisi, the capital of Georgia, from Russia was like traveling to the West because of all the fruits, vegetables and consumer goods for sale there." Once, the guide proudly showed Tayler a pair of fake, plastic ice cubes he'd bought in Tbilisi to use back home in Leningrad. He planned to entertain his guests "American style." (Russians don't usually put ice in their drinks.)

Tayler: Astonished by the rarity of media mentions.

But if Georgia was once a shopping mecca for Russians, it is now, says Tayler, "a reminder of how corruption, sell-out rulers and theft can turn a promising country into a wasteland." Reporting "Georgia at a Crossroads" (p. 104) in December 2003, Tayler shivered in one unheated hotel room after another, or stumbled down unlit streets at night, astonished "that Western reporters had written so fondly for a decade of then President Eduard Shevardnadze's 'reformist' agenda and yet rarely mentioned the cold and dark to which it led."

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ZOCOR® (simvastatin)

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Some people should not take ZOCOR. Discuss this with your doctor.

ZOCOR should not be used by patients who are allergic to any of its ingredients. In addition to the active ingredient simvastatin, each tablet contains the following inactive ingredients: cellulose, lactose, magnesium stearate, iron oxides, talc, titanium dioxide, and starch. Butylated hydroxyanisole is added as a preservative.

**Patients with liver problems:** ZOCOR should not be used by patients with active liver disease or repeated blood test results indicating possible liver problems. (See WARNINGS.)

**Women who are or may become pregnant:** Pregnant women should not take ZOCOR because it may harm the fetus. **Women of childbearing age should not take ZOCOR unless it is highly unlikely that they will become pregnant.** If a woman does become pregnant while on ZOCOR, she should stop taking the drug and talk to her doctor at once.

**Women who are breast-feeding** should not take ZOCOR.

### WARNINGS

**Muscle: Tell your doctor right away if you experience any unexplained muscle pain, tenderness, or weakness at any time during treatment with ZOCOR so your doctor can decide if ZOCOR should be stopped. Some patients may have muscle pain or weakness while taking ZOCOR. Rarely, this can include muscle breakdown resulting in kidney damage. The risk of muscle breakdown is greater in patients taking certain other drugs along with ZOCOR:**

- **Cyclosporine, itraconazole, ketoconazole, erythromycin, clarithromycin, HIV protease inhibitors, the antidepressant nefazodone, or large quantities of grapefruit juice (>1 quart daily), particularly with higher doses of ZOCOR.**
- **Gemfibrozil particularly with higher doses of ZOCOR.**
- **Other lipid lowering drugs (other fibrates or ≥1 g/day of niacin) that can cause myopathy when given alone.**
- **Amiodarone or verapamil with higher doses of ZOCOR.**

**The risk of muscle breakdown is greater at higher doses of simvastatin.**

**Because the risk of muscle side effects is greater when ZOCOR is used with the products listed above, the combined use of these products should be avoided unless your doctor determines the benefits are likely to outweigh the increased risks.**

**The dose of ZOCOR should not exceed 10 mg daily in patients receiving gemfibrozil. The combined use of ZOCOR and gemfibrozil should be avoided, unless your doctor determines that the benefits outweigh the increased risks of muscle problems. Caution should be used when using ZOCOR with other fibrates or niacin because these can cause muscle problems when taken alone.**

**No more than 10 mg/day of ZOCOR should be taken with cyclosporine.**

**The combined use of verapamil or amiodarone with doses above ZOCOR 20 mg should be avoided unless your doctor determines the benefits outweigh the increased risk of muscle breakdown.**

**Your doctor should also carefully monitor for any muscle pain, tenderness, or weakness, particularly during the initial months of therapy and if the dose of either drug is increased. Your doctor also may monitor the level of certain muscle enzymes in your body, but there is no assurance that such monitoring will prevent the occurrence of severe muscle disease.**

**The risk of muscle breakdown is greater in patients with kidney problems or diabetes.**

**If you have conditions that can increase your risk of muscle breakdown, which in turn can cause kidney damage, your doctor should temporarily withhold or stop ZOCOR. Also, since there are no known adverse consequences of briefly stopping therapy with ZOCOR, treatment should be stopped a few days before elective major surgery and when any major acute medical or surgical condition occurs. Discuss this with your doctor, who can explain these conditions to you.**

**Liver: About 1% of patients who took ZOCOR in clinical trials developed elevated levels of some liver enzymes.** Patients who had these increases usually had no symptoms. Elevated liver enzymes usually returned to normal levels when therapy with ZOCOR was stopped.

In the ZOCOR Survival Study, the number of patients with more than 1 liver enzyme level elevation to greater than 3 times the normal upper limit was no different between the ZOCOR and placebo groups. Only 8 patients on ZOCOR and 5 on placebo discontinued therapy due to elevated liver enzyme levels. Patients were started on 20 mg of ZOCOR, and one third had their dose raised to 40 mg.

**Your doctor should perform routine blood tests to check these enzymes before you start treatment with ZOCOR and thereafter when clinically indicated. Patients titrated to the 80-mg dose should receive an additional test at 3 months and periodically thereafter (eg, semiannually) for the first year of treatment.** If your enzyme levels increase, your doctor should order more frequent tests. If your liver enzyme levels remain unusually high, your doctor should discontinue your medication.

Tell your doctor about any liver disease you may have had in the past and about how much alcohol you consume. ZOCOR should be used with caution in patients who consume large amounts of alcohol.

### PRECAUTIONS

**Drug Interactions:** Because of possible serious drug interactions, it is important to tell your doctor what other drugs you are taking, including those obtained without a prescription. You should also tell other doctors who are prescribing a new medicine for you that you are taking ZOCOR® (simvastatin). ZOCOR can interact with the following:

- Itraconazole
- Ketoconazole
- Erythromycin
- Clarithromycin
- HIV protease inhibitors
- Nefazodone
- Cyclosporine
- Large quantities of grapefruit juice (>1 quart daily)

The risk of myopathy is also increased by gemfibrozil and to a lesser extent other fibrates and niacin (nicotinic acid) (≥1 g/day).

The risk of muscle breakdown is increased with other drugs:

- Amiodarone
- Verapamil

Some patients taking lipid-lowering agents similar to ZOCOR and coumarin anticoagulants (a type of blood thinner) have experienced bleeding and/or increased blood clotting time. Patients taking these medicines should have their blood tested before starting therapy with ZOCOR and should continue to be monitored.

**Central Nervous System Toxicity; Cancer, Mutations, Impairment of Fertility:** Like most prescription drugs, ZOCOR was required to be tested on animals before it was marketed for human use. Often these tests were designed to achieve higher drug concentrations than humans achieve at recommended dosing. In some tests, the animals had damage to the nerves in the central nervous system. In studies of mice with high doses of ZOCOR, the likelihood of certain types of cancerous tumors increased. No evidence of mutations of or damage to genetic material has been seen. In 1 study with ZOCOR, there was decreased fertility in male rats.

**Pregnancy:** Pregnant women should not take ZOCOR because it may harm the fetus.

Safety in pregnancy has not been established. In studies with lipid-lowering agents similar to ZOCOR, there have been rare reports of birth defects of the skeleton and digestive system. Therefore, women of childbearing age should not take ZOCOR unless it is highly unlikely they will become pregnant. If a woman does become pregnant while taking ZOCOR, she should stop taking the drug and talk to her doctor at once. The active ingredient of ZOCOR did not cause birth defects in rats at 3 times the human dose or in rabbits at 3 times the human dose.

**Nursing Mothers:** Drugs taken by nursing mothers may be present in their breast milk. Because of the potential for serious adverse reactions in nursing infants, a woman taking ZOCOR should not breast-feed. (See WHEN ZOCOR SHOULD NOT BE USED.)

**Pediatric Use:** ZOCOR is not recommended for children or patients under 10 years of age.

**Geriatric Use:** Higher blood levels of active drug were seen in elderly patients (70–78 years of age) compared with younger patients (18–30 years of age) in 1 study. In other studies, the cholesterol-lowering effects of ZOCOR were at least as great in elderly patients as in younger patients, and there were no overall differences in safety between elderly and younger patients over the 20–80 mg/day dosage range. Of the 7 cases of myopathy/rhabdomyolysis among 10,269 patients on ZOCOR in another study, 4 were aged 65 or more (at baseline), 1 of whom was over 75.

### SIDE EFFECTS

Most patients tolerate treatment with ZOCOR well; however, like all prescription drugs, ZOCOR can cause side effects, and some of them can be serious. Side effects that do occur are usually mild and short-lived. Only your doctor can weigh the risks versus the benefits of any prescription drug. In clinical studies with ZOCOR, less than 1.5% of patients dropped out of the studies because of side effects. In 2 large, 5-year studies, patients taking ZOCOR experienced similar side effects to those patients taking placebo (sugar pills). Some of the side effects that have been reported with ZOCOR or related drugs are listed below. This list is not complete. Be sure to ask your doctor about side effects before taking ZOCOR and to discuss any side effects that occur.

**Digestive System:** Constipation, diarrhea, upset stomach, gas, heartburn, stomach pain/cramps, anorexia, loss of appetite, nausea, inflammation of the pancreas, hepatitis, jaundice, fatty changes in the liver, and, rarely, severe liver damage and failure, cirrhosis, and liver cancer.

**Muscle, Skeletal:** Muscle cramps, aches, pain, and weakness; joint pain; muscle breakdown.

**Nervous System:** Dizziness, headache, insomnia, tingling, memory loss, damage to nerves causing weakness and/or loss of sensation and/or abnormal sensations, anxiety, depression, tremor, loss of balance, psychic disturbances.

**Skin:** Rash, itching, hair loss, dryness, nodules, discoloration.

**Eye/Senses:** Blurred vision, altered taste sensation, progression of cataracts, eye muscle weakness.

**Hypersensitivity (Allergic) Reactions:** On rare occasions, a wide variety of symptoms have been reported to occur either alone or together in groups (referred to as a syndrome) that appeared to be based on allergic-type reactions, which may rarely be fatal. These have included 1 or more of the following: a severe generalized reaction that may include shortness of breath, wheezing, digestive symptoms, and low blood pressure and even shock; an allergic reaction with swelling of the face, lips, tongue, and/or throat with difficulty swallowing or breathing; symptoms mimicking lupus (a disorder in which a person's immune system may attack parts of his or her own body); severe muscle and blood vessel inflammation, sometimes including rash; bruises; various disorders of blood cells (that could result in anemia, infection, or blood clotting problems) or abnormal blood tests; inflamed or painful joints; hives; fatigue and weakness; sensitivity to sunlight; fever, chills; flushing; difficulty breathing; and severe skin disorders that vary from rash to a serious burn-like shedding of skin all over the body including mucous membranes such as the lining of the mouth.

**Other:** Loss of sexual desire, breast enlargement, impotence.

**Laboratory Tests:** Liver function test abnormalities including elevated alkaline phosphatase and bilirubin; thyroid function abnormalities.

**NOTE: This summary provides important information about ZOCOR. If you would like more information, ask your doctor or pharmacist to let you read the prescribing information and then discuss it with them.**

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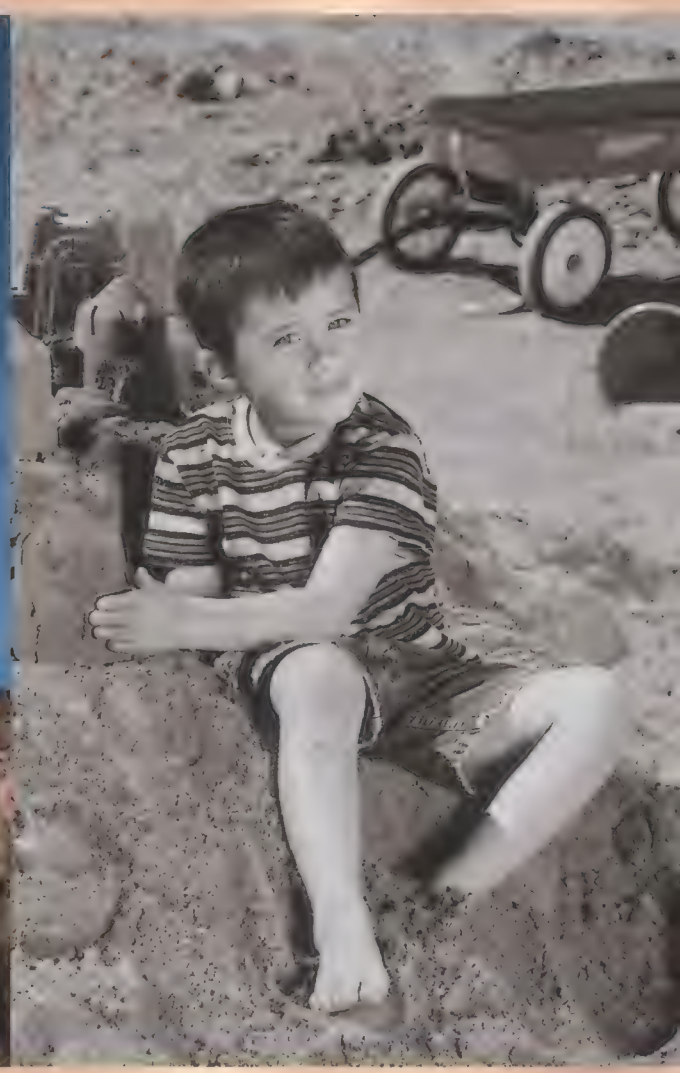

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# LETTERS

*Readers respond to the February issue:*

## MANATEE RIGHTS

WHAT TYPE OF PEOPLE think they have a "right" to boat even if manatees get chopped up by propellers ("Fury Over a Gentle Giant")? And what type of people think they have a "right" to destroy an animal's habitat? The importance people give their desires knows no bounds.

*JEFFERY BISS*
ELGIN, ILLINOIS

AS AN AVID BOATER in the Chesapeake Bay, I have difficulty understanding the anti-manatee sentiment expressed by some Floridians. These creatures do not bother humans. So what if these people can't race boats up and down the canals and other places where manatees swim. Going fast can cause erosion as well as dock and property damage. Besides, viewing manatees while boating would only add to the experience.

*BARNEY FEDELE*
NORFOLK, VIRGINIA

WE'VE ALWAYS WANTED to see manatees and recently did so in Fort Myers, Florida. During our five-day visit, we never heard a negative word about the animal. In fact, people seemed proud of the manatees that frequent the warm waters coming from the Fort Myers power plant. We are not sure how boaters and manatees can successfully coexist in the same waterways, but manatees are in trouble and we should be part of the solution.

*RICHARD AND BARBARA NICKLE*
BOILING SPRINGS, PENNSYLVANIA

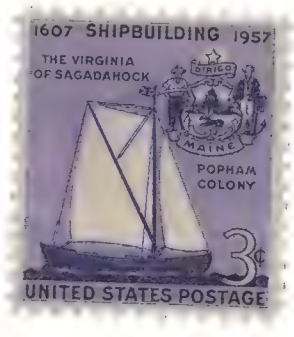
## CLINGING TO SADDAM

IN LOIS RAIMONDO'S article "Baghdad: Beyond the Headlines," her Iraqi driver's comment—"People love Saddam because they are afraid of him"—was a chilling reminder of a similar thought in William Faulkner's macabre short story "A Rose for Emily." Referring to the death of her father and the effect that it had on Emily, the townspeople said, "We remembered all the young men her father had driven away, and we knew that with nothing left, she would have to cling to that which had robbed her, as people will." Sadly, what was true for Faulkner's character appears to be true for some Iraqis as well.

*BOB HEATON*
MUSKEGON, MICHIGAN

## POPHAM POSTSCRIPT

I ENJOYED "Maine's Lost Colony," about the excavation of Popham, an early 17th-century English settlement. The colony, however, has not been quite so forgotten as some have assumed. Note the 1957 commemorative postage stamp recognizing Popham and the ship built there.




*OTTO M. NELSON*
OWATONNA, MINNESOTA

## PLEASE DON'T FEED THE DIATOMS

REGARDING "Gas Guzzlers," about the role that diatoms play in sequestering atmospheric carbon dioxide, we should all be horrified at the idea of fertilizing oceans with iron in order to boost the growth of these phytoplankton to help reduce the gas. Ocean currents could carry the fertilizer, or the resulting mass of phytoplankton, to unintended areas. There would be no way to control or stop the process. The consequences are too unpredictable.

*BILL SMITH*
MOBILE, ALABAMA

WHEN WE purchased our 1927 home, we discovered that the attic floor was covered with a soft white powder. We suspected the substance was asbestos. But a microscopic analysis indicated the material was diatomaceous earth. Turns out diatoms are not a bad insulator.

*BILL RICHARDSON*
DENVER, COLORADO

## NAUGHTY NELSON

I'M SURPRISED, in reading "Lord Nelson: Hero and . . . *Cad*!" that author Michael Ryan doesn't judge Nelson more harshly, not only in the bedroom but in affairs of state. For example, after the fall of the short-lived Parthenopian Republic in Naples in 1799, Cardinal Ruffo negotiated a safe conduct for the Jacobin rebels, then holed up in a fortress on the Bay of Naples. At that time, Nelson's fleet was anchored in the harbor while he disported with Lady Hamilton. Nelson gave his word that if the rebels left the fortress, their lives would be saved. But once the rebels surrendered, they were hanged. Any appraisal of Nelson should take into account this shameful episode.

*DANIEL SACHS*
BETHESDA, MARYLAND

ADMIRAL LORD NELSON was little more than a man of his times. Many of the aristocracy and upper classes had mistresses. Nelson was a brilliant officer with inordinate tactical expertise. His obvious ability and determination

SMITHSONIAN (FEBRUARY 2004) (2); NATIONAL POSTAL MUSEUM, S.I.

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resulted in major victories that forever changed the course of history. Many a "cad" has done great service, just as many an "upright" individual has achieved the opposite.

*RICHARD M. FRAUENGLASS*
HUNTINGTON, NEW YORK

### BIRD TRAFFIC CONTROL

THE TORREJON Air Base in Spain had a problem with birds colliding into aircraft ("When Bird Meets Plane") because migrating birds flew over the base. Heeding the dictum that the best defense is a good offense, Air Force authorities arranged with Spanish falconers to establish peregrine falcons at the edge of the airfield. It took only one season before the migratory path shifted enough to end the problem.

*MERT PROCTOR*
SAN ANTONIO, TEXAS

### STEVENS V. BUCHANAN (CONT.)

READERS OF "Digging Into a Historic Rivalry," on the Thaddeus Stevens-James Buchanan rivalry, may be interested in this follow-up. Shortly after Buchanan's death, when the House of Representatives considered on June 3, 1868, a resolution honoring the former president, Stevens worked successfully to have the phrase "the ability and patriotic motives which illustrated his [Buchanan's] long career of public service" deleted. Clearly, Stevens was bent on having the last word on his fellow Lancastrian.

*BEVERLY WILSON PALMER*
EDITOR, THADDEUS STEVENS PAPERS
POMONA COLLEGE
CLAREMONT, CALIFORNIA

WHILE WE WERE delighted that author Fergus Bordewich mentioned our archaeological work at the Thaddeus Stevens site, the scope of the article precluded him from fully explaining why we think Stevens' modified cistern was used to hide runaway slaves. In 1843, when Stevens purchased real estate that included an adjacent tavern, a public water hydrant was already located on the property, and city water was available. Sometime between 1840 and 1850, the

cistern was sealed so that water could not enter it. In the mid-1850s, a three-foot passageway between the tavern basement and the cistern was made, as well as a shaft through the cistern's roof that provided air and light. Because the passageway was so narrow, and entrance into the cistern is challenging, it is difficult to imagine that the cistern was used for cold storage. Discerning no other utilitarian function for these changes, we hypothesize that the cistern may have been used as a hiding place.

Thaddeus Stevens was a strident abolitionist and had active ties to the Underground Railroad. Conceivably, he might have allowed one of his properties to be used as a safe house. Furthermore, local oral histories collected in the 1920s indicate that an unnamed but well-known abolitionist used a cistern for this purpose in antebellum Lancaster County.

*JAMES A. DELLE*
KUTZTOWN UNIVERSITY
KUTZTOWN, PENNSYLVANIA

*MARY ANN LEVINE*
FRANKLIN & MARSHALL COLLEGE
LANCASTER, PENNSYLVANIA

A POIGNANT EXAMPLE of Thaddeus Stevens' steadfast devotion to the cause of black civil rights was his request to be buried in a Negro cemetery. The epitaph on his gravestone in Lancaster, Pennsylvania, reads: "I repose in this quiet and secluded spot, not from any natural preference for solitude, but finding other cemeteries limited as to race, by charter rules, I have chosen this that I might illustrate in my death the principles which I advocated through a long life, equality of man before his Creator."

*ROBERT E. GALLAGHER*
GARDEN CITY, NEW YORK

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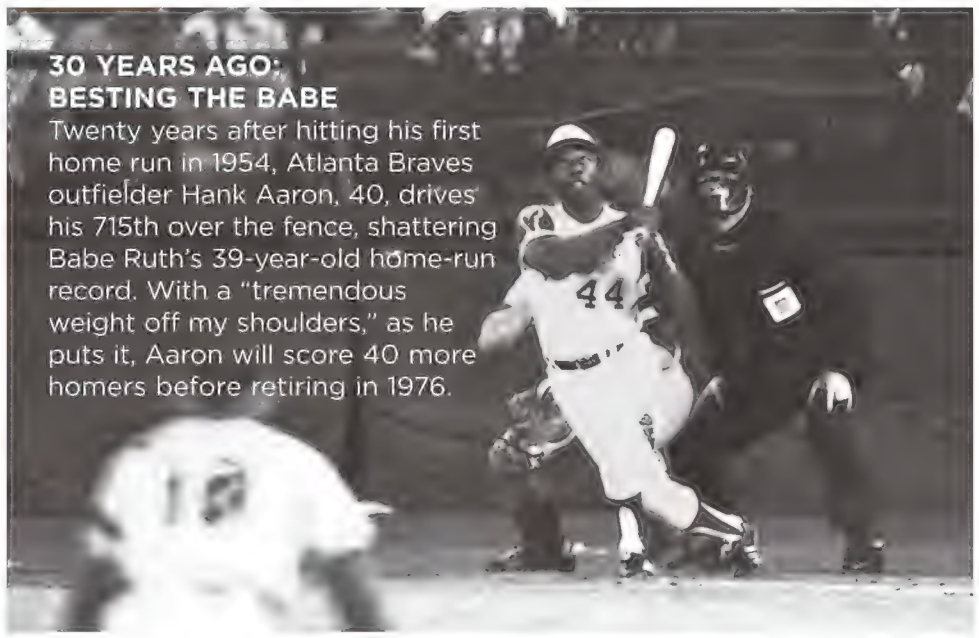
# THIS MONTH IN HISTORY

*APRIL ANNIVERSARIES—MOMENTOUS OR MERELY MEMORABLE*

**50 YEARS AGO:**
**IT WON'T HURT A BIT**
Mass testing of Jonas Salk's polio vaccine begins in 1954 as more than half a million children nationwide, dubbed "polio pioneers," are inoculated. The vaccine proves at least 60 percent effective in preventing the disease. In 1994, the Americas will be declared polio free.

**50 YEARS AGO: INTO THE WILD BLUE YONDER**
President Eisenhower signs a bill April 1, 1954, giving the U.S. Air Force, independent of the Army since 1947, its own academy, to be built near Colorado Springs. By the time hats fly in 2004, more than 37,000 cadets—some 3,000 of them women, first admitted in 1976—will graduate.

**150 YEARS AGO:**
**HALLOWED HALLS**
Hoping to educate black missionaries to serve in Liberia, John Miller Dickey founds, in Pennsylvania, the Ashmun Institute, the first liberal arts college for African-Americans. Renamed Lincoln University in 1866, it produces leaders in many fields, including Supreme Court Justice Thurgood Marshall (class of 1930).



**30 YEARS AGO:**
**BESTING THE BABE**
Twenty years after hitting his first home run in 1954, Atlanta Braves outfielder Hank Aaron, 40, drives his 715th over the fence, shattering Babe Ruth's 39-year-old home-run record. With a "tremendous weight off my shoulders," as he puts it, Aaron will score 40 more homers before retiring in 1976.

**30 YEARS AGO:**
**THE HEIST AND THE HEIRESS**
"She's a fugitive," announces Attorney General William B. Saxbe, after kidnap victim Patricia Hearst, 20, takes part in a San Francisco bank robbery April 15, 1974. Calling herself Tania, Hearst claims she's joined her terrorist captors, the Symbionese Liberation Army. Apprehended, and convicted in 1976, Hearst will be pardoned by President Clinton in 2001.

**40 YEARS AGO: PONY UP**
Against the futuristic backdrop of the "Wonder Rotunda" at the 1964 World's Fair, Ford Motor Company Vice President Lee Iacocca introduces the Mustang, a sporty car designed for baby boomers. It's love at first sight: more than 22,000 orders—at $2,368 per—come in the first day. An instant classic, the pony will even grace a postage stamp in 1999.

*—ALISON McLEAN*

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# Off the Charts

*Going where few cartographers have gone before, the expedition members hope to find a river that will carry them all the way to the Pacific Ocean*

*As the winter of 1804 turned finally to spring at Woods River, near St. Louis, Lewis and Clark continued to prepare for their expedition, debriefing traders and merchants about the surrounding area and neighboring tribes. Their primary goal was to find a water passage to the Pacific Ocean. Or, as President Jefferson had put it to Lewis: "The object of your mission is to explore the Missouri river [to locate] the most direct & practicable water communication across this continent for the purposes of commerce." To help in this effort, Jefferson had gathered the best geographical information available, including Aaron Arrowsmith's 1802 map, below. (The map, which was to guide the corps, was virtually blank west of the Rocky Mountains.)*

*Having not heard from home since May 1802, expedition member Sgt. John Ordway had written his brother in September 1803: "Silence on your part . . . induces me once more to Solicit you to inform me your reasons for your negligence in writing to me. Are you among the living or have you taken your departure for that 'bourne from whence no traveller returns?"*

*In a later letter to his parents written 200 years ago this month, Ordway describes the expedition's plan to take the Missouri River as far west as it could. He and the other members of the Corps of Discovery believed that the continent could be traversed by a single waterway (with a short overland portage) all the way to the Pacific Ocean. It wasn't until the expedition's return in 1806, when Lewis and Clark reported the Northwest Passage nonexistent, that explorers would abandon their search for an interior water route.*

The uncharted West was thought to be home to the woolly mammoth, volcanoes and the Lost Tribes of Israel.

Honored Parence.
Camp River Dubois April the 8th 1804

I now embrace this oppertunity of writing to you once more to let you know where I am and where I am going. I am well thank God, and in high Spirits. I am now on an expidition to the westward, with Capt. Lewis and Capt. Clark, who are appointed by the President of the united States to go on an expidition through the interior parts of North America. We are to ascend the Missouri River with a boat as far as it is navigable and then to go by land, to the western ocean, if nothing prevents, &c.

This party consists of 25 picked Men of the armey & country likewise and I am So happy as to be one of them pick'd Men from the armey, and I and all the party are if we live to Return, to Receive our Discharge when ever we return again to the united States if we chuse it. This place is on the Mississippi River oppisite to the Mouth of the Missouri River and we are to Start in ten days up the Missouri River. This has been our winter quarters. We expect to be gone 18 months or two years. We are to Receive a great Reward for this expidition, when we Return. I am to Receive 15 dollars pr. month and at least 400 ackers of first Rate land, and if we make Great Discoveries as we expect, the united States, has promised to make us Great Rewards more than we are promised, &c. For fear of exidants I wish to inform you that I left 200 dollars in cash, at Kaskaskias. . . . Capt. Clark is bound to See me paid at the time and place where I receive my discharge and if I Should not live to return my heirs can git that and all the pay Due me from the U.S. by applying to the Seat of Government. I have Recd. no letters Since Betseys yet, but will write next winter if I have a chance. Yours, &c.

John Ordway Sergt.

*Ordway would survive the expedition and sell his journal of it to Lewis and Clark for $300. He would also leave the Army and move to Missouri, where he would marry. He and his wife, Grace, farmed the land he had earned as a reward for his service to the corps. Ordway's journal was lost for almost a century; it was eventually found among the papers of Nicholas Biddle (the first editor asked to turn the journals into a narrative) and published in 1916.*

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**BRIEF SUMMARY:** For full Prescribing Information, see package insert.

**INDICATIONS AND USAGE** CRESTOR is indicated: 1. as an adjunct to diet to reduce elevated total-C, LDL-C, ApoB, nonHDL-C, and TG levels and to increase HDL-C in patients with primary hypercholesterolemia (heterozygous familial and nonfamilial) and mixed dyslipidemia (Fredrickson Type IIa and IIb); 2. as an adjunct to diet for the treatment of patients with elevated serum TG levels (Fredrickson Type IV); 3. to reduce LDL-C, total-C, and ApoB in patients with homozygous familial hypercholesterolemia as an adjunct to other lipid-lowering treatments (e.g., LDL apheresis) or if such treatments are unavailable.

**CONTRAINDICATIONS** CRESTOR is contraindicated in patients with a known hypersensitivity to any component of this product. Rosuvastatin is contraindicated in patients with active liver disease or with unexplained persistent elevations of serum transaminases (see WARNINGS, Liver Enzymes). **Pregnancy and Lactation** Atherosclerosis is a chronic process and discontinuation of lipid-lowering drugs during pregnancy should have little impact on the outcome of long-term therapy of primary hypercholesterolemia. Cholesterol and other products of cholesterol biosynthesis are essential components for fetal development (including synthesis of steroids and cell membranes). Since HMG-CoA reductase inhibitors decrease cholesterol synthesis and possibly the synthesis of other biologically active substances derived from cholesterol, they may cause fetal harm when administered to pregnant women. Therefore, HMG-CoA reductase inhibitors are contraindicated during pregnancy and in nursing mothers. ROSUVASTATIN SHOULD BE ADMINISTERED TO WOMEN OF CHILDBEARING AGE ONLY WHEN SUCH PATIENTS ARE HIGHLY UNLIKELY TO CONCEIVE AND HAVE BEEN INFORMED OF THE POTENTIAL HAZARDS. If the patient becomes pregnant while taking this drug, therapy should be discontinued immediately and the patient apprised of the potential hazard to the fetus. **WARNINGS Liver Enzymes** HMG-CoA reductase inhibitors, like some other lipid-lowering therapies, have been associated with biochemical abnormalities of liver function. The incidence of persistent elevations (>3 times the upper limit of normal [ULN] occurring on 2 or more consecutive occasions) in serum transaminases in fixed dose studies was 0.4, 0, 0, and 0.1% in patients who received rosuvastatin 5, 10, 20, and 40 mg, respectively. In most cases, the elevations were transient and resolved or improved on continued therapy or after a brief interruption in therapy. There were two cases of jaundice, for which a relationship to rosuvastatin therapy could not be determined, which resolved after discontinuation of therapy. There were no cases of liver failure or irreversible liver disease in these trials. **It is recommended that liver function tests be performed before and at 12 weeks following both the initiation of therapy and any elevation of dose, and periodically (e.g., semiannually) thereafter.** Liver enzyme changes generally occur in the first 3 months of treatment with rosuvastatin. Patients who develop increased transaminase levels should be monitored until the abnormalities have resolved. Should an increase in ALT or AST of >3 times ULN persist, reduction of dose or withdrawal of rosuvastatin is recommended. Rosuvastatin should be used with caution in patients who consume substantial quantities of alcohol and/or have a history of liver disease (see CLINICAL PHARMACOLOGY, Special Populations, Hepatic Insufficiency). Active liver disease or unexplained persistent transaminase elevations are contraindications to the use of rosuvastatin (see CONTRAINDICATIONS). **Myopathy/Rhabdomyolysis Rare cases of rhabdomyolysis with acute renal failure secondary to myoglobinuria have been reported with rosuvastatin and with other drugs in this class.** Uncomplicated myalgia has been reported in rosuvastatin-treated patients (see ADVERSE REACTIONS). Creatine kinase (CK) elevations (>10 times upper limit of normal) occurred in 0.2% to 0.4% of patients taking rosuvastatin at doses of up to 40 mg in clinical studies. Treatment-related myopathy defined as muscle aches or muscle weakness in conjunction with increases in CK values >10 times upper limit of normal, was reported in up to 0.1% of patients taking rosuvastatin doses of up to 40 mg in clinical studies. Rare cases of rhabdomyolysis were seen with higher than recommended doses (80 mg) of rosuvastatin in clinical trials. Factors that may predispose patients to myopathy with HMG-CoA reductase inhibitors include advanced age (≥65 years), hypothyroidism, and renal insufficiency. The incidence of myopathy increased at doses of rosuvastatin above the recommended dosage range. Consequently: 1. Rosuvastatin should be prescribed with caution in patients with predisposing factors for myopathy, such as, renal impairment (see DOSAGE AND ADMINISTRATION), advanced age, and hypothyroidism. 2. Patients should be advised to promptly report unexplained muscle pain, tenderness, or weakness, particularly if accompanied by malaise or fever. Rosuvastatin therapy should be discontinued if markedly elevated CK levels occur or myopathy is diagnosed or suspected. 3. The risk of myopathy during treatment with rosuvastatin may be increased with concurrent administration of other lipid-lowering therapies or cyclosporine, (see CLINICAL PHARMACOLOGY, Drug Interactions, PRECAUTIONS, Drug Interactions, and DOSAGE AND ADMINISTRATION). **The benefit of further alterations in lipid levels by the combined use of rosuvastatin with fibrates or niacin should be carefully weighed against the potential risks of this combination. Combination therapy with rosuvastatin and gemfibrozil should generally be avoided. (See DOSAGE AND ADMINISTRATION and PRECAUTIONS, Drug Interactions).** 4. **The risk of myopathy during treatment with rosuvastatin may be increased in circumstances which increase rosuvastatin drug levels (see CLINICAL PHARMACOLOGY, Special Populations, Race and Renal Insufficiency, and PRECAUTIONS, General).** 5. **Rosuvastatin therapy should also be temporarily withheld in any patient with an acute, serious condition suggestive of myopathy or predisposing to the development of renal failure secondary to rhabdomyolysis (e.g., sepsis, hypotension, major surgery, trauma, severe metabolic, endocrine, and electrolyte disorders, or uncontrolled seizures).** **PRECAUTIONS General** Before instituting therapy with rosuvastatin, an attempt should be made to control hypercholesterolemia with appropriate diet and exercise, weight reduction in obese patients, and treatment of underlying medical problems (see INDICATIONS AND USAGE). Administration of rosuvastatin 20 mg to patients with severe renal impairment ($CL_{cr}$ <30 mL/min/1.73 m²) resulted in a 3-fold increase in plasma concentrations of rosuvastatin compared with healthy volunteers (see WARNINGS, Myopathy/Rhabdomyolysis and DOSAGE AND ADMINISTRATION). Pharmacokinetic studies show an approximate 2-fold elevation in median exposure in Japanese subjects residing in Japan and in Chinese subjects residing in Singapore compared with Caucasians residing in North America and Europe. The contribution of environmental and genetic factors to the difference observed has not been determined. However, these increases should be considered when making rosuvastatin dosing decisions for patients of Japanese and Chinese ancestry. (See WARNINGS, Myopathy/ Rhabdomyolysis; CLINICAL PHARMACOLOGY, Special Populations, Race.) **Information for Patients** Patients should be advised to report promptly unexplained muscle pain, tenderness, or weakness, particularly if accompanied by malaise or fever. When taking rosuvastatin with an aluminum and magnesium hydroxide combination antacid, the antacid should be taken at least 2 hours after rosuvastatin administration (see CLINICAL PHARMACOLOGY, Drug Interactions). **Laboratory Tests** In the rosuvastatin clinical trial program, dipstick-positive proteinuria and microscopic hematuria were observed among rosuvastatin-treated patients, predominantly in patients dosed above the recommended dose range (i.e., 80 mg). However, this finding was more frequent in patients taking rosuvastatin 40 mg, when compared to lower doses of rosuvastatin or comparator statins, though it was generally transient and was not associated with worsening renal function. Although the clinical significance of this finding is unknown, a dose reduction should be considered for patients on rosuvastatin 40 mg therapy with unexplained persistent proteinuria during routine urinalysis testing. **Drug Interactions Cyclosporine:** When rosuvastatin 10 mg was coadministered with cyclosporine in cardiac transplant patients, rosuvastatin mean $C_{max}$ and mean AUC were increased 11-fold and 7-fold, respectively, compared with healthy volunteers. These increases are considered to be clinically significant and require special consideration in the dosing of rosuvastatin to patients taking concomitant cyclosporine (see WARNINGS, Myopathy/Rhabdomyolysis, and DOSAGE AND ADMINISTRATION). **Warfarin:** Coadministration of rosuvastatin to patients on stable warfarin therapy resulted in clinically significant rises in INR (>4, baseline 2-3). In patients taking coumarin anti-coagulants and rosuvastatin concomitantly, INR should be determined before starting rosuvastatin and frequently enough during early therapy to ensure that no significant alteration of INR occurs. Once a stable INR time has been documented, INR can be monitored at the intervals usually recommended for patients on coumarin anticoagulants. If the dose of rosuvastatin is changed, the same procedure should be repeated. Rosuvastatin therapy has not been associated with bleeding or with changes in INR in patients not taking anti-coagulants. **Gemfibrozil:** Coadministration of a single rosuvastatin dose to healthy volunteers on gemfibrozil (600 mg twice daily) resulted in a 2.2- and 1.9-fold, respectively, increase in mean $C_{max}$ and mean AUC of rosuvastatin (see DOSAGE AND ADMINISTRATION). **Endocrine Function** Although clinical studies have shown that rosuvastatin alone does not reduce basal plasma cortisol concentration or impair adrenal reserve, caution should be exercised if any HMG-CoA reductase inhibitor or other agent used to lower cholesterol levels is administered concomitantly with drugs that may decrease the levels or activity of endogenous steroid hormones such as ketoconazole, spironolactone, and cimetidine. **CNS Toxicity** CNS vascular lesions, characterized by perivascular hemorrhages, edema, and mononuclear cell infiltration of perivascular spaces, have been observed in dogs treated with several other members of this drug class. A chemically similar drug in this class produced dose-dependent optic nerve degeneration (Wallerian degeneration of retinogeniculate fibers) in dogs, at a dose that procuced plasma drug levels about 30 times higher than the mean drug level in humans taking the highest recommended dose. Edema, hemorrhage, and partial necrosis in the interstitium of the choroid plexus was observed in a female dog sacrificed moribund at day 24 at 90 mg/kg/day by oral gavage (systemic exposures 100 times the human exposure at 40 mg/day based on AUC comparisons). Corneal opacity was seen in dogs treated for 52 weeks at 6 mg/kg/day by oral gavage (systemic exposures 20 times the human exposure at 40 mg/day based on AUC comparisons). Cataracts were seen in dogs treated for 12 weeks by oral gavage at 30 mg/kg/day (systemic exposures 60 times the human exposure at 40 mg/day based on AUC comparisons). Retinal dysplasia and retinal loss were seen in dogs treated for 4 weeks by oral gavage at 90 mg/kg/day (systemic exposures 100 times the human exposure at 40 mg/day based on AUC). Doses ≤30 mg/kg/day (systemic exposures ≤60 times the human exposure at 40 mg/day based on AUC comparisons) following treatment up to one year, did not reveal retinal findings. **Carcinogenesis, Mutagenesis, Impairment of Fertility** In a 104-week carcinogenicity study in rats at dose levels of 2, 20, 60, or 80 mg/kg/day by oral gavage, the incidence of uterine stromal polyps was significantly increased in females at 80 mg/kg/day at systemic exposure 20 times the human exposure at 40 mg/day based on AUC. Increased incidence of polyps was not seen at lower doses. In a 107-week carcinogenicity study in mice given 10, 60, 200 mg/kg/day by oral gavage, an increased incidence of hepatocellular adenoma/carcinoma was observed at 200 mg/kg/day at systemic exposures 20 times human exposure at 40 mg/day based on AUC. An increased incidence of hepatocellular tumors was not seen at lower doses. Rosuvastatin was not mutagenic or clastogenic with or without metabolic activation in the Ames test with *Salmonella typhimurium* and *Escherichia coli*, the mouse lymphoma assay, and the chromosomal aberration assay in Chinese hamster lung cells. Rosuvastatin was negative in the *in vivo* mouse micronucleus test. In rat fertility studies with oral gavage doses of 5, 15, 50 mg/kg/day, males were treated for 9 weeks prior to and throughout mating and females were treated 2 weeks prior to mating and throughout mating until gestation day 7. No adverse effect on fertility was observed at 50 mg/kg/day (systemic exposures up to 10 times human exposure at 40 mg/day based on AUC comparisons). In testicles of dogs treated with rosuvastatin at 30 mg/kg/day for one month, spermatid giant cells were seen. Spermatid giant cells were observed in monkeys after 6-month treatment at 30 mg/kg/day in addition to vacuolation of seminiferous tubular epithelium. Exposures in the dog were 20 times and in the monkey 10 times human exposure at 40 mg/day based on body surface area comparisons. Similar findings have been seen with other drugs in this class. **Pregnancy** ***Pregnancy Category X*** See CONTRAINDICATIONS. Rosuvastatin may cause fetal harm when administered to a pregnant woman. Rosuvastatin is contraindicated in women who are or may become pregnant. Safety in pregnant women has not been established. There are no adequate and well-controlled studies of rosuvastatin in pregnant women. Rosuvastatin crosses the placenta and is found in fetal tissue and amniotic fluid at 3% and 20%, respectively, of the maternal plasma concentration following a single 25 mg/kg oral gavage dose on gestation day 16 in rats. A higher fetal tissue distribution (25% maternal plasma concentration) was observed in rabbits after a single oral gavage dose of 1 mg/kg on gestation day 18. If this drug is administered to a woman with reproductive potential, the patient should be apprised of the potential hazard to a fetus. In female rats given oral gavage doses of 5, 15, 50 mg/kg/day rosuvastatin before mating and continuing through day 7 postpartus results in decreased fetal body weight (female pups) and delayed ossification at the high dose (systemic exposures 10 times human exposure at 40 mg/day based on AUC comparisons). In pregnant rats given oral gavage doses of 2, 20, 50 mg/kg/day from gestation day 7 through lactation day 21 (weaning), decreased pup survival occurred in groups given 50 mg/kg/day, systemic exposures ≥12 times human exposure at 40 mg/day based on body surface area comparisons. In pregnant rabbits given oral gavage doses of 0.3, 1, 3 mg/kg/day from gestation day 6 to lactation day 18 (weaning) exposures equivalent to human exposure at 40 mg/day based on body surface area comparisons, decreased fetal viability and maternal mortality was observed. Rosuvastatin was not teratogenic in rats at ≤25 mg/kg/day or in rabbits ≤3 mg/kg/day (systemic exposures equivalent to human exposure at 40 mg/day based on AUC or body surface comparison, respectively). **Nursing Mothers** It is not known whether rosuvastatin is excreted in human milk. Studies in lactating rats have demonstrated that rosuvastatin is secreted into breast milk at levels 3 times higher than that obtained in the plasma following oral gavage dosing. Because many drugs are excreted in human milk and because of the potential for serious adverse reactions in nursing infants from rosuvastatin, a decision should be made whether to discontinue nursing or administration of rosuvastatin taking into account the importance of the drug to the lactating woman. **Pediatric Use** The safety and effectiveness in pediatric patients have not been established. Treatment experience with rosuvastatin in a pediatric population is limited to 8 patients with homozygous FH. None of these patients was below 8 years of age. **Geriatric Use** Of the 10,275 patients in clinical studies with rosuvastatin, 3,159 (31%) were 65 years and older, and 698 (6.8%) were 75 years and older. The overall frequency of adverse events and types of adverse events were similar in patients above and below 65 years of age. (See WARNINGS, Myopathy/Rhabdomyolysis.) The efficacy of rosuvastatin in the geriatric population (>65 years of age) was comparable to the efficacy observed in the non-elderly. **ADVERSE REACTIONS** Rosuvastatin is generally well tolerated. Adverse reactions have usually been mild and transient. In clinical studies of 10,275 patients, 3.7% were discontinued due to adverse experiences attributable to rosuvastatin. The most frequent adverse events thought to be related to rosuvastatin were myalgia, constipation, asthenia, abdominal pain, and nausea. **Clinical Adverse Experiences** Adverse experiences, regardless of causality assessment, reported in ≥2% of patients in placebo-controlled clinical studies of rosuvastatin are shown in Table 1; discontinuations due to adverse events in these studies of up to 12 weeks duration occurred in 3% of patients on rosuvastatin and 5% on placebo.

**Table 1. Adverse Events in Placebo-Controlled Studies**

| Adverse event | Rosuvastatin N=744 | Placebo N=382 |
|---|---|---|
| Pharyngitis | 9.0 | 7.6 |
| Headache | 5.5 | 5.0 |
| Diarrhea | 3.4 | 2.9 |
| Dyspepsia | 3.4 | 3.1 |
| Nausea | 3.4 | 3.1 |
| Myalgia | 2.8 | 1.3 |
| Asthenia | 2.7 | 2.6 |
| Back pain | 2.6 | 2.4 |
| Flu syndrome | 2.3 | 1.8 |
| Urinary tract infection | 2.3 | 1.6 |
| Rhinitis | 2.2 | 2.1 |
| Sinusitis | 2.0 | 1.8 |

In addition, the following adverse events were reported, regardless of causality assessment, in ≥1% of 10,275 patients treated with rosuvastatin in clinical studies. The events in *italics* occurred in ≥2% of these patients. **Body as a Whole:** *Abdominal pain, accidental injury, chest pain, infection, pain,* pelvic pain, and neck pain. **Cardiovascular System:** *Hypertension,* angina pectoris, vasodilatation, and palpitation. **Digestive System:** *Constipation, gastroenteritis,* vomiting, flatulence, periodontal abscess, and gastritis. **Endocrine:** Diabetes mellitus. **Hemic and Lymphatic System:** Anemia and ecchymosis. **Metabolic and Nutritional Disorders:** *Peripheral edema.* **Musculoskeletal System:** *Arthritis, arthralgia,* and pathological fracture. **Nervous System:** *Dizziness, insomnia, hypertonia, paresthesia, depression,* anxiety, vertigo, and neuralgia. **Respiratory System:** *Bronchitis, cough increased,* dyspnea, pneumonia, and asthma. **Skin and Appendages:** *Rash* and pruritus. **Laboratory Abnormalities:** In the rosuvastatin clinical trial program, dipstick-positive proteinuria and microscopic hematuria were observed among rosuvastatin-treated patients, predominantly in patients dosed above the recommended dose range (i.e., 80 mg). However, this finding was more frequent in patients taking rosuvastatin 40 mg, when compared to lower doses of rosuvastatin or comparator statins, though it was generally transient and was not associated with worsening renal function. (See PRECAUTIONS, Laboratory Tests.) Other abnormal laboratory values reported were elevated creatinine phosphokinase, transaminases, hyperglycemia, glutamyl transpeptidase, alkaline phosphatase, bilirubin, and thyroid function abnormalities. Other adverse events reported less frequently than 1% in the rosuvastatin clinical study program, regardless of causality assessment, included arrhythmia, hepatitis, hypersensitivity reactions (i.e., face edema, thrombocytopenia, leukopenia, vesiculobullous rash, urticaria, and angioedema), kidney failure, syncope, myasthenia, myositis, pancreatitis, photosensitivity reaction, myopathy, and rhabdomyolysis. **OVERDOSAGE** There is no specific treatment in the event of overdose. In the event of overdose, the patient should be treated symptomatically and supportive measures instituted as required. Hemodialysis does not significantly enhance clearance of rosuvastatin. **DOSAGE AND ADMINISTRATION** The patient should be placed on a standard cholesterol-lowering diet before receiving CRESTOR and should continue on this diet during treatment. CRESTOR can be administered as a single dose at any time of day, with or without food. **Hypercholesterolemia (Heterozygous Familial and Nonfamilial) and Mixed Dyslipidemia (Fredrickson Type IIa and IIb)** The dose range for CRESTOR is 5 to 40 mg once daily. Therapy with CRESTOR should be individualized according to goal of therapy and response. The usual recommended starting dose of CRESTOR is 10 mg once daily. Initiation of therapy with 5 mg once daily may be considered for patients requiring less aggressive LDL-C reductions or who have predisposing factors for myopathy (see WARNINGS, Myopathy/Rhabdomyolysis). For patients with marked hypercholesterolemia (LDL-C > 190 mg/dL) and aggressive lipid targets, a 20-mg starting dose may be considered. The 40-mg dose of CRESTOR should be reserved for those patients who have not achieved goal LDL-C at 20 mg (see WARNINGS, Myopathy/ Rhabdomyolysis). After initiation and/or upon titration of CRESTOR, lipid levels should be analyzed within 2 to 4 weeks and dosage adjusted accordingly. **Homozygous Familial Hypercholesterolemia** The recommended starting dose of CRESTOR is 20 mg once daily in patients with homozygous FH. The maximum recommended daily dose is 40 mg. CRESTOR should be used in these patients as an adjunct to other lipid-lowering treatments (e.g., LDL apheresis) or if such treatments are unavailable. Response to therapy should be estimated from pre-apheresis LDL-C levels. **Dosage in Patients Taking Cyclosporine** In patients taking cyclosporine, therapy should be limited to CRESTOR 5 mg once daily (see WARNINGS, Myopathy/Rhabdomyolysis, and PRECAUTIONS, Drug Interactions). **Concomitant Lipid-Lowering Therapy** The effect of CRESTOR on LDL-C and total-C may be enhanced when used in combination with a bile acid binding resin. If CRESTOR is used in combination with gemfibrozil, the dose of CRESTOR should be limited to 10 mg once daily (see WARNINGS, Myopathy/ Rhabdomyolysis, and PRECAUTIONS, Drug Interactions). **Dosage in Patients With Renal Insufficiency** No modification of dosage is necessary for patients with mild to moderate renal insufficiency. For patients with severe renal impairment ($CL_{cr}$ <30 mL/min/1.73 m²) not on hemodialysis, dosing of CRESTOR should be started at 5 mg once daily and not to exceed 10 mg once daily (see PRECAUTIONS, General, and CLINICAL PHARMACOLOGY, Special Populations, Renal Insufficiency).

CRESTOR®
rosuvastatin calcium

**NOTE: This summary provides important information about CRESTOR. For more information, please ask your doctor or health care professional about the full Prescribing Information and discuss it with them.**

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# Flower Child

*A Vietnam War protester recalls a seminal '60s image, part of a new book celebrating French photographer Marc Riboud's 50-year career* ~ BY ANDREW CURRY

THOUSANDS OF ANTIWAR ACTIVISTS, hippies, students and draft resisters streamed into the capital on one of those balmy Indian summer days that can make autumn in Washington, D.C. seem magical. October 21, 1967, wasn't the first gathering in the capital to protest America's involvement in Vietnam and wouldn't be the last, or even the largest. But the rally, which came to be known as the March on the Pentagon, was the first with such clear purpose: the protesters hoped to do nothing less than shut down the war effort, if only for a day.

Converging on the world's largest office building late that Saturday afternoon, the crowd of some 100,000—estimates vary widely—encountered more than 2,500 rifle-wielding soldiers blocking their way. French photojournalist Marc Riboud noticed a lone girl posturing inches from the soldiers' sheathed bayonets. "She was just talking, trying to catch the eye of the soldiers, maybe try to have a dialogue with them," recalls the 80-year-old Riboud, whose distinguished career will be marked this spring with a new book and a photo exhibition in Paris, where he lives. "I had the feeling the soldiers were more afraid of her than she was of the bayonets."

Riboud crept close, snapping away in the soft, dying light of the late afternoon with the last of his film. He wouldn't learn the girl's name for three decades, but one photograph he took—a gauzy juxtaposition of armed force and flower child innocence—soon became a defining image of the antiwar era, reprinted in newspapers around the world. It remains a fixture of museum exhibitions and appears regularly in print.

MARC RIBOUD / MAGNUM PHOTOS

Kasmir, 17 years old when she took part in the 1967 protest at the Pentagon, recalls just getting on a bus to "join the revolution."

The girl, Jan Rose Kasmir, was 17 when the picture was taken, a high-school student who'd bounced from foster home to foster home in the nearby Maryland suburbs. "I was a good heart trying to follow the light," she recalls. "I just hopped on a D.C. transit bus and went down to join the revolution. None of this was planned. This was before we were all media savvy." Kasmir, now 54 and a massage therapist, has lived for the past three years in Aarhus, Denmark, with her 12-year-old daughter, Lisa Ann, and her Danish husband.

The key to the appeal of Riboud's seminal image may be Kasmir's empathy for her adversary. "All of a sudden, I realized 'them' was that soldier in front of me—a human being I could just as easily have been going out on a date with," Kasmir says. "It wasn't a war machine, it was just a bunch of guys with orders. Right then, it went from being a fun, hip trip to a painful reality."

Georgetown University history professor Michael Kazin says "one of the reasons that photograph became famous is that there was an effort to talk to the soldiers, to convince them to throw down their guns and join us." Kazin, a fellow Pentagon protester in 1967, wrote the 2000 book *America Divided: The Civil War of the 1960s*. The protesters' plans ranged from the earnest to the absurd: organizer Abbie Hoffman held a mass exorcism, hoping to levitate the Pentagon 300 feet off the ground, turn it orange and vibrate out any evil spirits. (It didn't work.)

Some 35 years later, Riboud (right) and Kasmir (above) saw each other in London at a 2003 antiwar rally.

Riboud (his Eiffel Tower, 1953) learned from Cartier-Bresson and Robert Capa.

The rally didn't stop the war, of course, or even shut down the Pentagon. Instead, it resulted in some of the first violent clashes of the antiwar movement. Soldiers and federal agents lobbed tear gas into the crowds trying to force their way into the building. Six hundred eighty-one protesters were arrested, and dozens were beaten as they were pushed off the Pentagon's steps. The violence, memorably chronicled in novelist Norman Mailer's firsthand account, *The Armies of the Night*, focused the world's attention on the peace effort as never before.

More than 30 years after the protest, a French newspaper tracked down Kasmir, and last February Riboud followed her to another antiwar protest—this time in London, against the war in Iraq—and captured an image of a woman still committed to the ideals of her youth. She took with her a poster-size copy of the 1967 photograph, invoking the activist legacy of the 1960s against the looming conflict in Iraq; Riboud captured that moment too.

Born in Lyon, France, in 1923, Riboud first picked up a camera at age 14 and has spent the past half-century as a photojournalist. His many assignments have included war zones, protests, independence movements and street scenes from Asia and Africa to France and the United States. Mentored by the pioneering photographers Henri Cartier-Bresson and Robert Capa after World War II, Riboud joined the elite Magnum photo agency in 1953. He traveled to North and South Vietnam before and after the Pentagon march.

His work is currently being exhibited at the Maison Européenne de la Photographie in Paris, and a book, *Marc Riboud: 50 Years of Photography*, is due out this May. Brian Wallis, chief curator of the International Center of Photography in New York, says Riboud is a "concerned photographer," not an impartial observer of events but, rather, "one of those photographers who uses pictures to try to right wrongs they see in the world." Whatever one's politics, it's hard to look at Riboud's latest photograph of Kasmir and not admire the consistency of her passion—and his.

*General Editor* ANDREW CURRY *wrote about flight in the December 2003 issue.*

MARC RIBOUD / MAGNUM PHOTOS; (2) INSET: XIAO QUAN

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**FLYING HIGH** "I felt four tons lighter," says sculptor Ray Kaskey, 61, of the occasions last October when his eight 8,000-pound bronze eagles, all boasting a wingspread of 12 feet, were each hoisted onto the site of the new National World War II Memorial in Washington, D.C. Kaskey, a Maryland-based designer who has been creating large public sculptures since 1982, is the primary artist for the monument, which opens this month on the Mall. The sculptor says he "lost a lot of sleep over whether the project would fit together." Fortunately, it did fit, and the 7.4-acre permanent installation, which pays tribute to all the U.S. armed forces of World War II, will be dedicated during a four-day celebration over Memorial Day weekend. Photographer Stephen R. Brown has been documenting Kaskey's creation of the memorial's sculptures since June 2003. *—HELEN STARKWEATHER*

# Birds of a Feather

*Scores of teams battle for fame and glory in the no-holds-barred World Series of Birding* ~ BY ROBERT EARLE HOWELLS

HALF PAST MIDNIGHT in New Jersey's Great Swamp is an eerie time in an eerie place. Thick ground fog swirls around snags of beeches and oaks. A cuckoo calls in the distance, a grace note above the throaty chortles of frogs. Otherwise, all is still. Out of the shadows stride five men in muck boots. They slosh out into a bog, and with inexplicable simultaneity, begin applauding wildly. Just as suddenly, they stop. They seem to be listening—for what? They all strike the same cocked-ear pose, hold it for about 30 motionless seconds, do a quick about-face, clamber into a minivan and disappear down a gravel road into the murky night.

So it goes in the World Series of Birding (WSB)—a 24-hour marathon of competitive birding among teams splayed over the state of New Jersey in a nonstop, nonsleep effort to identify as many species as possible by sound or sight. Next month will mark the 21st anniversary of the event. It's all for a good cause—teams solicit pledges and raise money for bird-related conservation programs—but the WSB is as removed from your average weekend of birding as high-stakes Las Vegas poker is from a casual round of Go Fish. Indeed, the five men in the Great Swamp—who had hoped to elicit calls from a rail by clapping their hands, I later learn—hail from that bastion of bird research, the Cornell University Laboratory of Ornithology. The Cornell Sap-

"It's relaxing and you have little environmental impact," says Bill Thompson III (on ladder in Cape May, New Jersey) of the "Big Sit," an event in which birders stay in one place for the entire 24-hour competition. His *Bird Watcher's Digest* team logged 100 species.

ELIZABETH WOLF; KEVIN T. KARLSON

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Please see additional important product information on accompanying page.

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Brief Summary—see package insert for full prescribing information. **INDICATIONS AND USAGE** ARICEPT® is indicated for the treatment of mild to moderate dementia of the Alzheimer's type. **CONTRAINDICATIONS** ARICEPT® is contraindicated in patients with known hypersensitivity to donepezil hydrochloride or to piperidine derivatives. **WARNINGS** ***Anesthesia:*** ARICEPT®, as a cholinesterase inhibitor, is likely to exaggerate succinylcholine-type muscle relaxation during anesthesia. ***Cardiovascular Conditions:*** Because of their pharmacological action, cholinesterase inhibitors may have vagotonic effects on the sinoatrial and atrioventricular nodes. This effect may manifest as bradycardia or heart block in patients both with and without known underlying cardiac conduction abnormalities. Syncopal episodes have been reported in association with the use of ARICEPT®. ***Gastrointestinal Conditions:*** Through their primary action, cholinesterase inhibitors may be expected to increase gastric acid secretion due to increased cholinergic activity. Therefore, patients should be monitored closely for symptoms of active or occult gastrointestinal bleeding, especially those at increased risk for developing ulcers, e.g., those with a history of ulcer disease or those receiving concurrent nonsteroidal anti-inflammatory drugs (NSAIDS). Clinical studies of ARICEPT® have shown no increase, relative to placebo, in the incidence of either peptic ulcer disease or gastrointestinal bleeding. ARICEPT®, as a predictable consequence of its pharmacological properties, has been shown to produce diarrhea, nausea and vomiting. These effects, when they occur, appear more frequently with the 10 mg/day dose than with the 5 mg/day dose. In most cases, these effects have been mild and transient, sometimes lasting one to three weeks, and have resolved during continued use of ARICEPT®. ***Genitourinary:*** Although not observed in clinical trials of ARICEPT®, cholinomimetics may cause bladder outflow obstruction. ***Neurological Conditions:*** Seizures: Cholinomimetics are believed to have some potential to cause generalized convulsions. However, seizure activity also may be a manifestation of Alzheimer's Disease. ***Pulmonary Conditions:*** Because of their cholinomimetic actions, cholinesterase inhibitors should be prescribed with care to patients with a history of asthma or obstructive pulmonary disease. **PRECAUTIONS Drug-Drug Interactions** ***Drugs Highly Bound to Plasma Proteins:*** Drug displacement studies have been performed *in vitro* between this highly bound drug (96%) and other drugs such as furosemide, digoxin, and warfarin. ARICEPT® at concentrations of 0.3-10 µg/mL did not affect the binding of furosemide (5 µg/mL), digoxin (2 ng/mL), and warfarin (3 µg/mL) to human albumin. Similarly, the binding of ARICEPT® to human albumin was not affected by furosemide, digoxin, and warfarin. ***Effect of ARICEPT® on the Metabolism of Other Drugs:*** No *in vivo* clinical trials have investigated the effect of ARICEPT® on the clearance of drugs metabolized by CYP 3A4 (e.g. cisapride, terfenadine) or by CYP 2D6 (e.g. imipramine). However, *in vitro* studies show a low rate of binding to these enzymes (mean Ki about 50-130 µM), that, given the therapeutic plasma concentrations of donepezil (164 nM), indicates little likelihood of interference. Whether ARICEPT® has any potential for enzyme induction is not known. ***Effect of Other Drugs on the Metabolism of ARICEPT®:*** Ketoconazole and quinidine, inhibitors of CYP450 3A4 and 2D6, respectively, inhibit donepezil metabolism *in vitro*. Whether there is a clinical effect of these inhibitors is not known. Inducers of CYP 2D6 and CYP 3A4 (e.g., phenytoin, carbamazepine, dexamethasone, rifampin, and phenobarbital) could increase the rate of elimination of ARICEPT®. ***Use with Anticholinergics:*** Because of their mechanism of action, cholinesterase inhibitors have the potential to interfere with the activity of anticholinergic medications. ***Use with Cholinomimetics and Other Cholinesterase Inhibitors:*** A synergistic effect may be expected when cholinesterase inhibitors are given concurrently with succinylcholine, similar neuromuscular blocking agents or cholinergic agonists such as bethanechol. **Carcinogenesis, Mutagenesis, Impairment of Fertility** Carcinogenicity studies of donepezil have not been completed. Donepezil was not mutagenic in the Ames reverse mutation assay in bacteria. In the chromosome aberration test in cultures of Chinese hamster lung (CHL) cells, some clastogenic effects were observed. Donepezil was not clastogenic in the *in vivo* mouse micronucleus test. Donepezil had no effect on fertility in rats at doses up to 10 mg/kg/day (approximately 8 times the maximum recommended human dose on a mg/m² basis). **Pregnancy** ***Pregnancy Category C:*** Teratology studies conducted in pregnant rats at doses up to 16 mg/kg/day (approximately 13 times the maximum recommended human dose on a mg/m² basis) and in pregnant rabbits at doses up to 10 mg/kg/day (approximately 16 times the maximum recommended human dose on a mg/m² basis) did not disclose any evidence for a teratogenic potential of donepezil. However, in a study in which pregnant rats were given up to 10 mg/kg/day (approximately 8 times the maximum recommended human dose on a mg/m² basis) from day 17 of gestation through day 20 postpartum, there was a slight increase in still births and a slight decrease in pup survival through day 4 postpartum at this dose; the next lower dose tested was 3 mg/kg/day. There are no adequate or well-controlled studies in pregnant women. ARICEPT® should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus. **Nursing Mothers** It is not known whether donepezil is excreted in human breast milk. ARICEPT® has no indication for use in nursing mothers. **Pediatric Use** There are no adequate and well-controlled trials to document the safety and efficacy of ARICEPT® in any illness occurring in children. **ADVERSE REACTIONS Adverse Events Leading to Discontinuation** The rates of discontinuation from controlled clinical trials of ARICEPT® due to adverse events for the ARICEPT® 5 mg/day treatment groups were comparable to those of placebo-treatment groups at approximately 5%. The rate of discontinuation of patients who received 7-day escalations from 5 mg/day to 10 mg/day, was higher at 13%. The most common adverse events leading to discontinuation, defined as those occurring in at least 2% of patients and at twice the incidence seen in placebo patients, are shown in Table 1.

**Table 1. Most Frequent Adverse Events Leading to Withdrawal from Controlled Clinical Trials by Dose Group**

| Dose Group | Placebo | 5 mg/day ARICEPT® | 10 mg/day ARICEPT® |
|---|---|---|---|
| **Patients Randomized Event/%Discontinuing** | 355 | 350 | 315 |
| Nausea | 1% | 1% | 3% |
| Diarrhea | 0% | <1% | 3% |
| Vomiting | <1% | <1% | 2% |

**Most Frequent Adverse Clinical Events Seen in Association with the Use of ARICEPT®** The most common adverse events, defined as those occurring at a frequency of at least 5% in patients receiving 10 mg/day and twice the placebo rate, are largely predicted by ARICEPT®'s cholinomimetic effects. These include nausea, diarrhea, insomnia, vomiting, muscle cramp, fatigue and anorexia. These adverse events were often of mild intensity and transient, resolving during continued ARICEPT® treatment without the need for dose modification. There is evidence to suggest that the frequency of these common adverse events may be affected by the rate of titration. An open-label study was conducted with 269 patients who received placebo in the 15- and 30-week studies. These patients were titrated to a dose of 10 mg/day over a 6-week period. The rates of common adverse events were lower than those seen in patients titrated to 10 mg/day over one week in the controlled clinical trials and were comparable to those seen in patients on 5 mg/day. See Table 2 for a comparison of the most common adverse events following one and six week titration regimens.

**Table 2. Comparison of Rates of Adverse Events in Patients Titrated to 10 mg/day Over 1 and 6 Weeks**

| | No titration | | One-week titration | Six-week titration |
|---|---|---|---|---|
| **Adverse Event** | **Placebo (n=315)** | **5 mg/day (n=311)** | **10 mg/day (n=315)** | **10 mg/day (n=269)** |
| Nausea | 6% | 5% | 19% | 6% |
| Diarrhea | 5% | 8% | 15% | 9% |
| Insomnia | 6% | 6% | 14% | 6% |
| Fatigue | 3% | 4% | 8% | 3% |
| Vomiting | 3% | 3% | 8% | 5% |
| Muscle cramps | 2% | 6% | 8% | 3% |
| Anorexia | 2% | 3% | 7% | 3% |

**Adverse Events Reported in Controlled Trials** The events cited reflect experience gained under closely monitored conditions of clinical trials in a highly selected patient population. In actual clinical practice or in other clinical trials, these frequency estimates may not apply, as the conditions of use, reporting behavior, and the kinds of patients treated may differ. Table 3 lists treatment emergent signs and symptoms that were reported in at least 2% of patients in placebo-controlled trials who received ARICEPT® and for which the rate of occurrence was greater for ARICEPT® assigned than placebo assigned patients. In general, adverse events occurred more frequently in female patients and with advancing age.

**Table 3. Adverse Events Reported in Controlled Clinical Trials in at Least 2% of Patients Receiving ARICEPT® (donepezil HCl) and at a Higher Frequency than Placebo-treated Patients**

| Body System/Adverse Event | Placebo (n=355) | ARICEPT® (n=747) |
|---|---|---|
| **Percent of Patients with any Adverse Event** | **72** | **74** |
| **Body as a Whole** | | |
| Headache | 9 | 10 |
| Pain, various locations | 8 | 9 |
| Accident | 6 | 7 |
| Fatigue | 3 | 5 |
| **Cardiovascular System** | | |
| Syncope | 1 | 2 |
| **Digestive System** | | |
| Nausea | 6 | 11 |
| Diarrhea | 5 | 10 |
| Vomiting | 3 | 5 |
| Anorexia | 2 | 4 |
| **Hemic and Lymphatic System** | | |
| Ecchymosis | 3 | 4 |
| **Metabolic and Nutritional Systems** | | |
| Weight Decrease | 1 | 3 |
| **Musculoskeletal System** | | |
| Muscle Cramps | 2 | 6 |
| Arthritis | 1 | 2 |
| **Nervous System** | | |
| Insomnia | 6 | 9 |
| Dizziness | 6 | 8 |
| Depression | <1 | 3 |
| Abnormal Dreams | 0 | 3 |
| Somnolence | <1 | 2 |
| **Urogenital System** | | |
| Frequent Urination | 1 | 2 |

**Other Adverse Events Observed During Clinical Trials** ARICEPT® has been administered to over 1700 individuals during clinical trials worldwide. Approximately 1200 of these patients have been treated for at least 3 months and more than 1000 patients have been treated for at least 6 months. Controlled and uncontrolled trials in the United States included approximately 900 patients. In regards to the highest dose of 10 mg/day, this population includes 650 patients treated for 3 months, 475 patients treated for 6 months and 116 patients treated for over 1 year. The range of patient exposure is from 1 to 1214 days. Treatment emergent signs and symptoms that occurred during 3 controlled clinical trials and two open-label trials in the United States were recorded as adverse events by the clinical investigators using terminology of their own choosing. To provide an overall estimate of the proportion of individuals having similar types of events, the events were grouped into a smaller number of standardized categories using a modified COSTART dictionary and event frequencies were calculated across all studies. These categories are used in the listing below. The frequencies represent the proportion of 900 patients from these trials who experienced that event while receiving ARICEPT®. All adverse events occurring at least twice are included, except for those already listed in Tables 2 or 3, COSTART terms too general to be informative, or events less likely to be drug caused. Events are classified by body system and listed using the following definitions: *frequent adverse events*—those occurring in at least 1/100 patients; *infrequent adverse events*—those occurring in 1/100 to 1/1000 patients. These adverse events are not necessarily related to ARICEPT® treatment and in most cases were observed at a similar frequency in placebo-treated patients in the controlled studies. No important additional adverse events were seen in studies conducted outside the United States. **Body as a Whole:** *Frequent:* influenza, chest pain, toothache; *Infrequent:* fever, edema face, periorbital edema, hernia hiatal, abscess, cellulitis, colds, generalized coldness, head fullness, listlessness. **Cardiovascular System:** *Frequent:* hypertension, vasodilation, atrial fibrillation, hot flashes, hypotension; *Infrequent:* angina pectoris, postural hypotension, myocardial infarction, AV block (first degree), congestive heart failure, arteritis, bradycardia, peripheral vascular disease, supraventricular tachycardia, deep vein thrombosis. **Digestive System:** *Frequent:* fecal incontinence, gastrointestinal bleeding, bloating, epigastric pain; *Infrequent:* eructation, gingivitis, increased appetite, flatulence, periodontal abscess, cholelithiasis, diverticulitis, drooling, dry mouth, fever sore, gastritis, irritable colon, tongue edema, epigastric distress, gastroenteritis, increased transaminases, hemorrhoids, ileus, increased thirst, jaundice, melena, polydipsia, duodenal ulcer, stomach ulcer. **Endocrine System:** *Infrequent:* diabetes mellitus, goiter. **Hemic and Lymphatic System:** *Infrequent:* anemia, thrombocythemia, thrombocytopenia, eosinophilia, erythrocytopenia. **Metabolic and Nutritional Disorders:** *Frequent:* dehydration; *Infrequent:* gout, hypokalemia, increased creatine kinase, hyperglycemia, weight increase, increased lactate dehydrogenase. **Musculoskeletal System:** *Frequent:* bone fracture; *Infrequent:* muscle weakness, muscle fasciculation. **Nervous System:** *Frequent:* delusions, tremor, irritability, paresthesia, aggression, vertigo, ataxia, increased libido, restlessness, abnormal crying, nervousness, apnea; *Infrequent:* cerebrovascular accident, intracranial hemorrhage, transient ischemic attack, emotional lability, neuralgia, coldness (localized), muscle spasm, dysphoria, gait abnormality, hypertonia, hypokinesia, neurodermatitis, numbness (localized), paranoia, dysarthria, dysphasia, hostility, decreased libido, melancholia, emotional withdrawal, nystagmus, pacing. **Respiratory System:** *Frequent:* dyspnea, sore throat, bronchitis; *Infrequent:* epistaxis, post nasal drip, pneumonia, hyperventilation, pulmonary congestion, wheezing, hypoxia, pharyngitis, pleurisy, pulmonary collapse, sleep apnea, snoring. **Skin and Appendages:** *Frequent:* pruritus, diaphoresis, urticaria; *Infrequent:* dermatitis, erythema, skin discoloration, hyperkeratosis, alopecia, fungal dermatitis, herpes zoster, hirsutism, skin striae, night sweats, skin ulcer. **Special Senses:** *Frequent:* cataract, eye irritation, vision blurred; *Infrequent:* dry eyes, glaucoma, earache, tinnitus, blepharitis, decreased hearing, retinal hemorrhage, otitis externa, otitis media, bad taste, conjunctival hemorrhage, ear buzzing, motion sickness, spots before eyes. **Urogenital System:** *Frequent:* urinary incontinence, nocturia; *Infrequent:* dysuria, hematuria, urinary urgency, metrorrhagia, cystitis, enuresis, prostate hypertrophy, pyelonephritis, inability to empty bladder, breast fibroadenosis, fibrocystic breast, mastitis, pyuria, renal failure, vaginitis. **Postintroduction Reports** Voluntary reports of adverse events temporally associated with ARICEPT® that have been received since market introduction that are not listed above and that there is inadequate data to determine the causal relationship with the drug include the following: abdominal pain, agitation, cholecystitis, confusion, convulsions, hallucinations, heart block (all types), hemolytic anemia, hepatitis, hyponatremia, neuroleptic malignant syndrome, pancreatitis, and rash. **OVERDOSAGE Because strategies for the management of overdose are continually evolving, it is advisable to contact a Poison Control Center to determine the latest recommendations for the management of an overdose of any drug.** As in any case of overdose, general supportive measures should be utilized. Overdosage with cholinesterase inhibitors can result in cholinergic crisis characterized by severe nausea, vomiting, salivation, sweating, bradycardia, hypotension, respiratory depression, collapse and convulsions. Increasing muscle weakness is a possibility and may result in death if respiratory muscles are involved. Tertiary anticholinergics such as atropine may be used as an antidote for ARICEPT® overdosage. Intravenous atropine sulfate titrated to effect is recommended, an initial dose of 1.0 to 2.0 mg IV with subsequent doses based upon clinical response. Atypical responses in blood pressure and heart rate have been reported with other cholinomimetics when co-administered with quaternary anticholinergics such as glycopyrrolate. It is not known whether ARICEPT® and/or its metabolites can be removed by dialysis (hemodialysis, peritoneal dialysis, or hemofiltration). Dose-related signs of toxicity in animals included reduced spontaneous movement, prone position, staggering gait, lacrimation, clonic convulsions, depressed respiration, salivation, miosis, tremors, fasciculation and lower body surface temperature. **DOSAGE AND ADMINISTRATION** The dosages of ARICEPT® shown to be effective in controlled clinical trials are 5 mg and 10 mg administered once per day. The higher dose of 10 mg did not provide a statistically significantly greater clinical benefit than 5 mg. There is a suggestion, however, based upon order of group mean scores and dose trend analyses of data from these clinical trials, that a daily dose of 10 mg of ARICEPT® might provide additional benefit for some patients. Accordingly, whether or not to employ a dose of 10 mg is a matter of prescriber and patient preference. Evidence from the controlled trials indicates that the 10 mg dose, with a one week titration, is likely to be associated with a higher incidence of cholinergic adverse events than the 5 mg dose. In open label trials using a 6 week titration, the frequency of these same adverse events was similar between the 5 mg and 10 mg dose groups. Therefore, because steady state is not achieved for 15 days and because the incidence of untoward effects may be influenced by the rate of dose escalation, treatment with a dose of 10 mg should not be contemplated until patients have been on a daily dose of 5 mg for 4 to 6 weeks. ARICEPT® should be taken in the evening, just prior to retiring, and may be taken with or without food.

Eisai Inc. Teaneck, NJ 07666 · Pfizer U.S. Pharmaceuticals New York, NY 10017

20017/ Revised December 2000

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## The series is a "continuous hyper level of awareness in the face of exhaustion."

Situated on the Atlantic migratory route, New Jersey ranks among the nation's top birding states. More than 450 species have been documented there, including, clockwise from top left: marsh wren, black-throated blue warbler, king rail and osprey.

KEVIN T. KARLSON (4)

suckers, as they are called, won the event in 2002 with 224 species, and I was with them in 2003 as they finalized their strategies in defense of their title.

THE DAYS LEADING UP to the competition culminate weeks of scouting to determine where the birds are. (With new birds migrating to the state every day, data must be fresh.) As kickoff time approaches, the Sapsuckers and their four or five volunteers pore over intelligence and rare-bird alerts posted on-line by local birders for all the teams in order to build camaraderie. The Sapsuckers even share key sightings with other top teams, including their nemesis, the Delaware Valley Ornithological Club Lagerhead Shrikes. (The Sapsuckers finished second to the Shrikes in 2000 and tied them in 2001.)

"I hate finishing second," grouses Sapsucker John Fitzpatrick, a longtime team member and director of the Cornell Lab. "For us, it's as serious as Michael Jordan heading for the playoffs." Six hours before midnight, Fitzpatrick huddles over maps, printouts and yellow legal pads with Kevin McGowan, a Cornell research associate, worried that the Sapsuckers' planned 24-hour, 600-mile itinerary is 40 minutes too long. "Anybody can go out and identify birds," says McGowan. "But the thing that makes a winning team is knowing where the birds are. It takes an understanding of time. You can't be distracted. You can't be pulled off your game."

He turns to Fitzpatrick and begins to speak what sounds to me like gobbledygook: "We just can't take six minutes for the godwit." "Gannets?" Fitzgerald asks, pointing to a spot on a map. "No," McGowan replies, "but there's a white-winged scoter at Sunset Beach that's a gimme." A cellphone rings. "Two red-necked grebes at the dove spot," says McGowan. "OK," says Fitzgerald, "we cut out two minutes there, go across the bridge, take a left turn and get up to the piping plover."

As the men speak their curious language, team captain Ken Rosenberg makes peanut butter sandwiches. Team members Jeff Wells and Steve Kelling listen to a CD of birdcalls—brushing up on the difference between gray-cheeked and wood thrushes.

After dinner, naps and showers, the Sapsuckers load their van with ice chests, flasks of coffee, five spotting scopes on tripods and five pairs of binoculars. Just before midnight, they roll into the Great Swamp, a national wildlife refuge about 30 miles from New York City. Precisely at the stroke of 12, they start calling for screech owls. By the time they wade into the bog to clap for rails, the mist-shrouded marshland has yielded calls from an American woodcock, black-billed and yellow-billed cuckoos, a marsh wren and an ovenbird. But no screech owl.

Identifying birds in the dark is obviously an aural process. The Sapsuckers know birdcalls as you and I know a telephone ring from a doorbell. About half the birds on a team's final list will have only been heard, not seen.

Nobody checks on these guys; it's the honor system all the way. And identifications for at least 95 percent of the birds on a team's list must be unanimous. Up to 5 percent of a team's total can be counted if only two members hear or see the birds. A few days earlier I had asked event founder Pete Dunne if birders sometimes hear or see with their hearts. He shook his head. "Very few of the birds are helped along by wishful thinking," he assured me. "There may be some birds on some lists that are wrong. But no one wants to win by goofing or by inflating their list." The greater risk is lingering too long for a particular bird and falling behind schedule. Knowing when to call it quits and move on is the key to winning.

It's now 1:20 a.m. and the Sapsuckers are headed for the Hackensack Meadowlands, where abandoned mu-

"You can't be distracted," says Kevin McGowan (second from left) with World Series of Birding teammates, from left to right, Jeff Wells, Ken Rosenberg and Steve Kelling.

BOB HOWELLS

nicipal waste sites and industrial complexes cozy up to reclaimed wetlands. Water birds flourish here, and birders with scopes can pick out species under the amber glow of industrial lights. Here the Sapsuckers score a black skimmer, a gadwall, even a barn owl.

Or so I'm later told, having been exiled from the Sapsuckers' van during the actual competition. Journalists were embedded with tank brigades in Iraq, but I could not ride around New Jersey with five bird-watchers. "Our concern is any form of distraction," Ken Rosenberg had explained.

Instead, I teamed up with two Cornell videographers filming the Sapsuckers' exploits. Armed with the team itinerary and a state atlas, we raced ahead to capture them in action.

At dawn, we find ourselves high on a hill just outside High Point State Park in northwestern New Jersey watching a pair of herons soar overhead, backlit by a soft sunrise. Catbirds and Nashville warblers trill in the woods. A flock of Canada geese honks by and a bald eagle strafes a nearby lake. The Sapsuckers, one of several WSB teams on hand, ignore us and begin making a soft generic birdcall that sounds like the word "pish." "Pish, pish, pish," they intone for about a minute; a quick shared

glance serves as assent as they rack up yellow-throated vireo, black-throated blue warbler, purple finch. Then the Sapsuckers are gone.

At a rendezvous spot in Salem County 120 miles south, they ignore a ruddy duck cruising a pond, osprey soaring overhead and warblers warbling in the woods. They have eastern meadowlark on their minds. They get one within seconds, bag a bobolink for good measure, and again they're off. We won't see them again till dusk at Cape May, where they will train their scopes on shorebirds.

10:00 P.M. Two hours to go and the Sapsuckers stand statue-still, ears cocked, on a jetty protruding into the tidal marshes of Cape May. John Fitzpatrick motions me over and whispers, "Flocks of migratory birds overhead." I hear only the drone of distant boats and cars. Above, I see nothing, hear nothing. Now the Sapsuckers exchange looks all around, nodding. Back to the pose. They hold it for a long time. Then another glance, another nod. These guys seem to glean birds out of the vapor, in this case gray-cheeked and Swainson's thrush.

"Deep listening," Ken Rosenberg calls it. "The essence of the World Series is extreme focus, listening beyond any normal range, the endurance to keep scanning the sky and distant horizons when our eyeballs scream to be closed—the continuous hyper level of awareness in the face of exhaustion."

Alas, the Sapsuckers' strong ending is not enough to compensate for a weak start. Shortly after midnight, the tallies are posted at the Cape May finish line: Lagerhead Shrikes 231 (a new World Series of Birding record), Sapsuckers 220.

John Fitzpatrick looks weary and dejected. "The Shrikes got out ahead of us," he says, sounding like a man for whom life has lost all savor. "If you're the second or third team to pish a spot, the birds just aren't going to come up. We missed first crack at Lincoln's sparrow, golden-crowned kinglet. We even missed white-breasted nuthatch."

TWO HOURS LATER, as I am heading for my motel room and some much-needed sleep, I spot the Sapsuckers sitting beside an empty swimming pool, drinks in hand. None of us has slept for more than 40 hours. I wave and keep on walking.

"You missed it," John Fitzpatrick tells me the next morning. "A massive river of birds flew over our heads. Grosbeaks, thrushes of all kinds, cuckoos, warblers, sparrows, even an absurdly out-of-place king rail called as it flew over us! Biggest nocturnal flight I've ever heard." The Cornell Sapsuckers were no longer dethroned world champions. They were birders, doing what birders do, and they were very happy.

*Freelance writer ROBERT EARLE HOWELLS is based in Southern California.*

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# "*Titanic* Sank This Morning"

*An artifact from the doomed ocean liner evokes that catastrophic night in April 1912* ~ BY OWEN EDWARDS

[ *Life Vest from the* Titanic
NATIONAL MUSEUM OF AMERICAN HISTORY ]

NOT LONG AFTER the release of James Cameron's blockbuster movie *Titanic* a few years ago, I saw a bumper sticker that made a waggish point. At the time, half the U.S. population seemed to be obsessed with worry over whether actor Leonardo DiCaprio would thaw out sufficiently to go on making movies and whether the film would break the box office record held by *Star Wars.* (He would, and it did.) But the bumper sticker in question expressed a very American cynicism: "Titanic: It Sank, Get Over It."

And yet, even though the great ship went down 92 years ago this month, at 2:20 on a calm morning of April 15, 1912—just five days into its maiden voyage—while the doomed musicians of Wallace Hartley's dance band switched from ragtime to "Nearer My God to Thee," we have yet to get over it. A dispatch sent by the *Carpathia*, the ship that picked up the 705 survivors in the *Titanic*'s lifeboats, summed up the tragedy with terse, English reserve: "Deeply regret advise you *Titanic* sank this morning, after collision with iceberg, resulting in serious loss of life. Full particulars later."

For almost a century, those particulars have kept coming, and the desire for them seems unabated. When, in 1985, a French and American undersea research team discovered the sunken ship, lying as solemn and haunting as the ruins of Pompeii, 13,000 feet beneath the North Atlantic, this desire was rekindled. I would venture to guess that the Cameron movie became a commercial phenomenon not just because of the power of its storytelling, but because the true story behind its "Romeo and Juliet get wet"

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## The life vest seems to speak to us from the tilting deck of the stricken ship.

Passengers who were rescued (shown aboard the *Carpathia*) recorded traumatic memories: "I [cannot] forget," wrote one survivor, "those who slid into the water."

plot remains endlessly gripping.

Anything that connects us to that terrible night, no less shaking to the modern world than the fall of Troy was to the ancients, seems to possess a numinous power far beyond its actual physicality. So a life vest worn by a passenger that fateful night and donated to the Smithsonian in 1982 by the Chicago Historical Society seems to speak to us from the tilting deck of the stricken ship. According to Paul Johnston, a curator at the National Museum of American History, the vest was given to the society by Dr. Frank Blackmarr, a Chicago physician who was a passenger on the *Carpathia*, which had picked up distress signals from 58 miles away and steamed to the rescue, arriving two hours after the *Titanic* had gone down.

The rescuers took aboard those who had escaped in the 16 lifeboats and 4 collapsible boats—705 men, women and children out of the 2,227 passengers and crew aboard the *Titanic*. (Totals of both survivors and passengers vary slightly in different accounts.) Dr. Blackmarr, with a kind of diagnostic reflex, interviewed survivors as he provided medical aid for exposure. Several of his fellow passengers from the *Carpathia* helped in this effort as well, taking dictation and recording for history accounts like that of an English magistrate whose hands were frozen after a night clinging to an overturned lifeboat. (In 1998, Blackmarr's collection of documents and photographs was sold off at the Dunnings Auction House in Elgin, Illinois, for $50,000.)

It's not hard to imagine the survivors, many having seen their loved ones go into the water as the ship sank, bewildered by what they had witnessed, overwhelmed to find themselves alive and standing on another ship's dry, level deck, stripping off their life vests and dropping them where they stood. But Dr. Blackmarr, who later lectured about the tragedy, knew that some physical relic should be taken away that might tell the story, in addition to the firsthand accounts he had transcribed. The Smithsonian's vest may not have actually saved a life, since most of those who went into the icy water died quickly of exposure, vest or no vest. (Possibly, it belonged to one of the people whose stories he compiled.) But it has certainly helped preserve the life and death of a ship that captured the imagination of the world.

How can such an ordinary object retain such a powerful hold on our collective memory? It is, after all, nothing more or less than what it is, 12 rectangular panels of cork, 6 on the front and 6 on the back, sewn into pockets of rough canvas. It reminds us, however, of one of those signal tragedies in human history that dramatically demonstrate the perils of what the ancient Greeks called hubris. The *Titanic* was called "the unsinkable ship" by its builders—a boast that any Homeric hero would have recognized as dangerous. The ship was a technical marvel, with three steam turbines that generated 51,000 horsepower capable of 22.5 knots, and 15 huge "watertight" bulkheads designed to prevent the flooding of the hull in any conceivable accident. Except, that is, in the precise set of circumstances of what actually happened. So confident was the White Star Line in the *Titanic*'s invulnerability that the ship's lifeboat capacity was only about half the passengers and crew onboard. So the ship was not just a technological marvel, but a chest-thumping declaration that we had usurped the power of nature. And its sinking was a stark reminder that we are, in the end, still human, not yet gods. It is a lesson we have ignored many times since that awful night, but one that we have never forgotten.

*OWEN EDWARDS is a freelance writer who is based in Sonoma, California.*

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# Nexium® *(esomeprazole magnesium)*

## 20-MG, 40-MG Delayed-Release Capsules

**BRIEF SUMMARY** Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Post-marketing reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazole therapy. Increases in INR and prothrombin time may lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects. Pregnancy Category B*—Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 778 were 65 to 74 years of age and 124 patients were ≥ 75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 10,000 patients (aged 18-84 years) in clinical trials worldwide including over 7,400 patients in the United States and over 2,600 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence < 1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphadenopathy, epistaxis, leukocytosis, leukopenia, thrombocytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculo-papular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include: duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules, Barrett's esophagus, and mucosal discoloration. Postmarketing Reports – There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports have included rare cases of anaphylactic reaction. Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert, **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis), was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been some reports of overdosage with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience (see omeprazole package insert-**ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. For current information on treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book.

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# Towering Mysteries

*Who built them and why? An amateur archaeologist tries to get to the bottom of some astonishing structures in Tibet and Sichuan Province, China* ~ BY RICHARD STONE

The tallest starlike tower seen by Darragon (below, right) is 160 feet high and 600 to 770 years old (above, in Gyalrong, China).

MARTINE "FREDERIQUE" DARRAGON set out from New York City for the hinterlands of western China and Tibet in 1998 to pursue an interest in the endangered snow leopard when she fell under the spell of another elusive phenomenon: old stone towers, some vaguely star-shaped and some more than 100 feet tall, scattered across the foothills of the Himalayas. Yet when she asked local residents about the towers—Who built them? When? Why?—nobody seemed to have a clue. What she had stumbled upon was rare indeed: a riddle in plain sight.

The structures became a near obsession for Darragon, 54, a self-described free spirit who is originally from Paris and boasts an eclectic résumé: an undergraduate degree in economics, founder of an organization that supports education in rural China, star polo player in Argentina, sailboat racer, artist. Over five years, she journeyed nine times to western China, where she saw nearly 200 of the towers in Sichuan Province and Tibet. She photographed and measured them, climbed into them when possible and carved off bits of wooden beams for analysis. She talked to local monks who said they'd found no mention of the structures in centuries-old monastery documents. Still, she did find a few references to the towers in some Chinese annals and, back in European libraries, in the diaries of 19th-century Western travelers to the region.

From 2000 to 2003, Darragon shipped pieces of wood from 32 towers to a laboratory in Miami for radiocarbon dating. The procedure yields an estimate of a material's age based on the level of the radioactive element carbon-14 in organic material. Most of the

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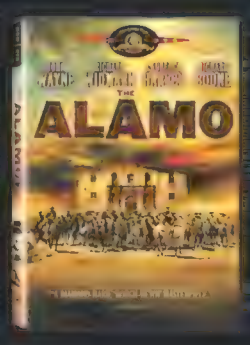


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Not Rated

## Maybe they were status symbols—the Cadillacs of their day.

wood samples she had tested are several hundred years old; the towers from which they came are presumably about the same age. But one structure in Kongpo, Tibet, a day's drive from the capital, Lhasa, proved much older. It was likely built between 1,000 and 1,200 years ago, before Mongolian tribes invaded Tibet, around 1240. The dating method isn't definitive and it's possible that the wood used by some tower builders was already very old, in which case the structures may be younger. Still, scholars who've heard about Darragon's amateur archaeological sleuthing (the Discovery Channel aired a documentary about it last November) say it is valuable. "Her most important contribution is the attempt to date the towers," says Elliot Sperling, a Tibet scholar at Indiana University.

Local ignorance of the towers' original purpose may trace to the area's history and geography. A millennium ago, the place was dominated by mountain tribes that, over the centuries, have maintained their isolation; in some areas they can barely speak with one another. "People in one valley usually cannot understand what is said in the next valley," says Darragon, who speaks some Mandarin Chinese and some Tibetan. She wonders if knowledge of the towers that was once passed down orally may have been lost as dialects evolved or disappeared.

Darragon was especially intrigued by the more than 40 roughly star-shaped towers she encountered. Some have 8 points, others 12. In both configurations, star-shaped towers are rare, scholars say. At least two others can be found in Afghanistan, including the Minaret of Bahram Shah in Ghazni. Darragon speculates that the star shape makes the Chinese structures less susceptible to tremors. "All the people I asked in the villages said the towers resist earthquakes," Darragon says. And, in fact, she found that the only towers still standing in the Kongpo area of Tibet are star-shaped, though it's certainly conceivable that those structures have survived for reasons other than their supposed earthquake resistance.

The question remains: Why were they built? One idea is they served a religious function, perhaps representing the *dmu* cord that, according to Tibetan legend, is said to connect heaven and earth. "The towers might actually symbolize this cord," says Bianca Horlemann, an independent Tibet scholar in Bethesda, Maryland. Alternatively,

Darragon says the only towers still used today (in Remede, China) hold the local Minyak people's clay religious offerings.

some scholars suggest the structures were watchtowers or forts. "The towers were built for defense," says Marielle Prins, a linguist with the Southwest Institute for Nationalities in Chengdu, China. "Most of them are from the Jinchuan Wars [of the 18th century] in which the Chinese emperor spent large amounts of silver and human resources to pacify a small part of the Gyalrong area." Eric Mortensen, a Tibet scholar at National Taiwan University, who has traveled in the region, says the structures were "likely used as signal towers." He bases that conclusion on their locations, which generally provide a line of sight from one to another. Finally, the towers might have been status symbols erected by royalty—the Cadillacs of their day. "We can only speculate," says Sperling. "Our knowledge is extremely spotty."

Some scholars suggest that the towers are not so mysterious after all. "If there's any mystery surrounding them, it's no doubt partly a product of Western mythology around anything Tibetan and the fact that until recently the Chinese forbade access to the region," says Alex Gardner, a Buddhism specialist at the University of Michigan. "I don't see how they could be called 'unknown' when they are visible for miles, and the region is crisscrossed with trading routes and now automobile roads."

Now that the region is being modernized, Darragon worries that turning the towers into tourist sites too quickly could do more harm than centuries of neglect have done. "Some are being restored in a disastrous way," she says, referring to a few whose crumbling upper reaches have been lopped off. Also, time continues to exact its toll; one of the oldest towers, Darragon says, collapsed last June. So she is trying to convince Chinese and Tibetan authorities, among others, to have UNESCO classify the towers as a World Heritage Site. The designation would likely help protect the towers and raise money to restore them. She is also trying to enlist Sichuan University's help in studying the structures. "Her work might lead to a further opening of the area to scholars," says Sperling. Meanwhile, the peripatetic Darragon is providing herself with an opportunity for more sleuthing by buying a house in a valley in the Kham area of China. The free spirit is settling down—next door to a tower.

*RICHARD STONE is an editor for* Science *and author of the 2001 book* Mammoth: The Resurrection of an Ice Age Giant.

FREDERIQUE DARRAGON

**MEXICO**

*Taken by the Tooth Mouse*

**UK**

*Collected by the Tooth Fairy*

**JAPAN**

*Thrown onto a roof*

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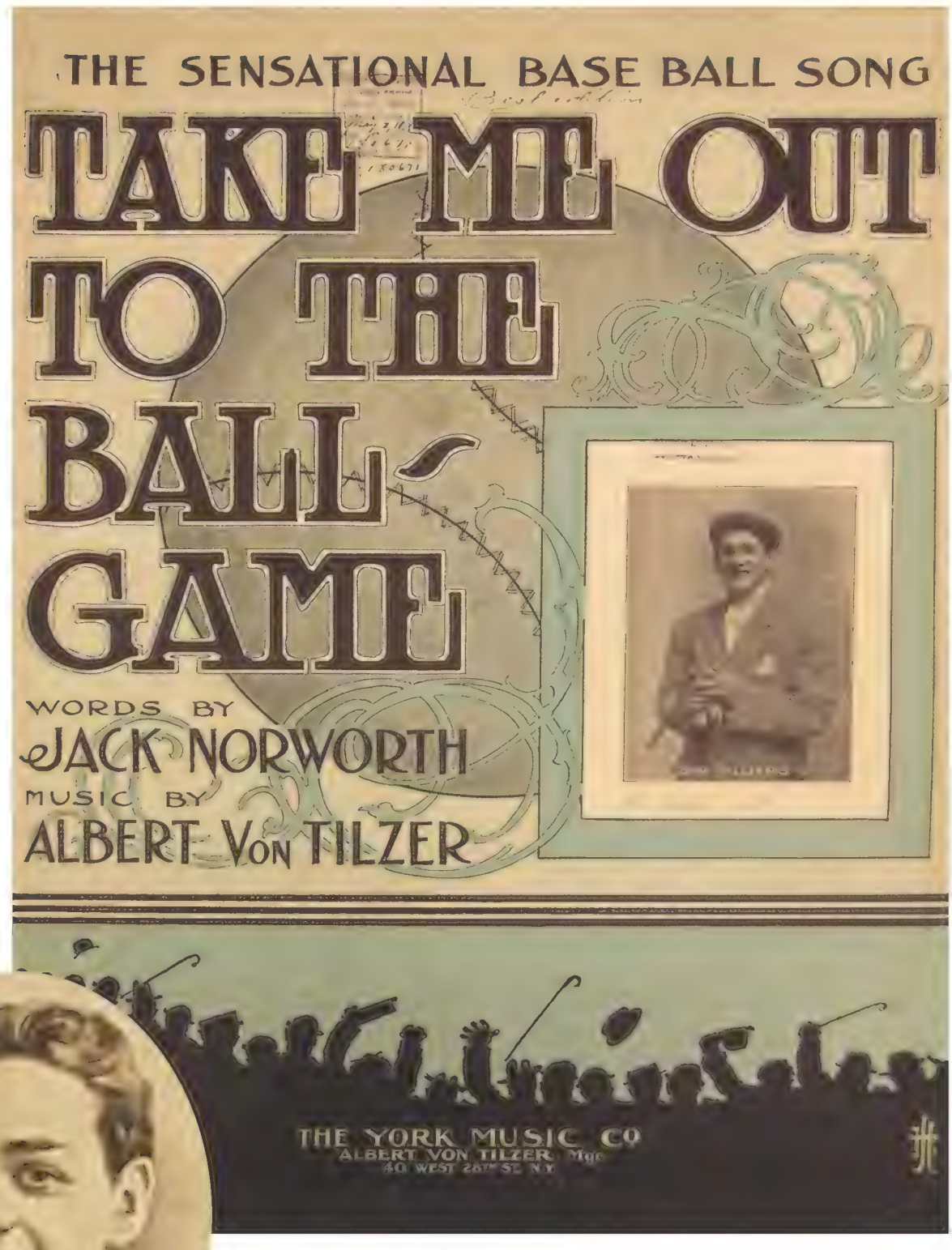
# Baseball's Anthem for All Ages

## In 1908, an improbable pair of music men hit a tuneful home run without ever having seen a game




Norworth (inset) and Von Tilzer's song was recorded some 100 times by artists such as Frank Sinatra and today's Dr. John.

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ON THE EVE of the 1956 World Series, a sickly, 78-year-old man lay in his Beverly Hills apartment watching television. The year had produced a "subway series"—the Brooklyn Dodgers versus the New York Yankees—and now, on his Sunday night TV show, Ed Sullivan introduced some stars of the game: Yogi Berra, Sal Maglie and Hank Aaron.

As the studio audience applauded, the band played "Take Me Out to the Ball Game"—no words, just the disarmingly simple, soft-shoe waltz in the cheerful key of D major that the man in the bed, Albert Von Tilzer, had composed 48 years earlier. After Sullivan bid his audience good night, Tilzer's nurse turned off the TV and tucked him in for the evening. Sometime before morning, Von Tilzer died. It is nice to think that the final melody the old man heard was his own.

One of Von Tilzer's favorite lyricists was a vaudevillian named Jack Norworth. The pair collaborated on the 1907 hit song "Honey Boy," and in 1908 they produced "Smarty," "Good Evening, Caroline" and a home run: "Take Me Out to the Ball Game." A handwritten draft of Norworth's lyrics for "Take Me Out to the Ball Game" (with crossed out words, misspellings and the double negative "I don't care if I never get back . . . ") is part of the traveling exhibit "Baseball as America," which opens April 3 at the Smithsonian's National Museum of Natural History and runs through September 30, 2004.

Former Brooklyn Dodger pitching ace Carl Erskine (like Von Tilzer, an Indiana native) has pointed out that—with its "one, two, three strikes you're out" lyric—this is a pitcher's song. That was the ur-phrase of the song, Von Tilzer once said, the one he

and Norworth began working with. "It had sock," Von Tilzer added. "I finally worked it into a song and Jack wrote the lyric."

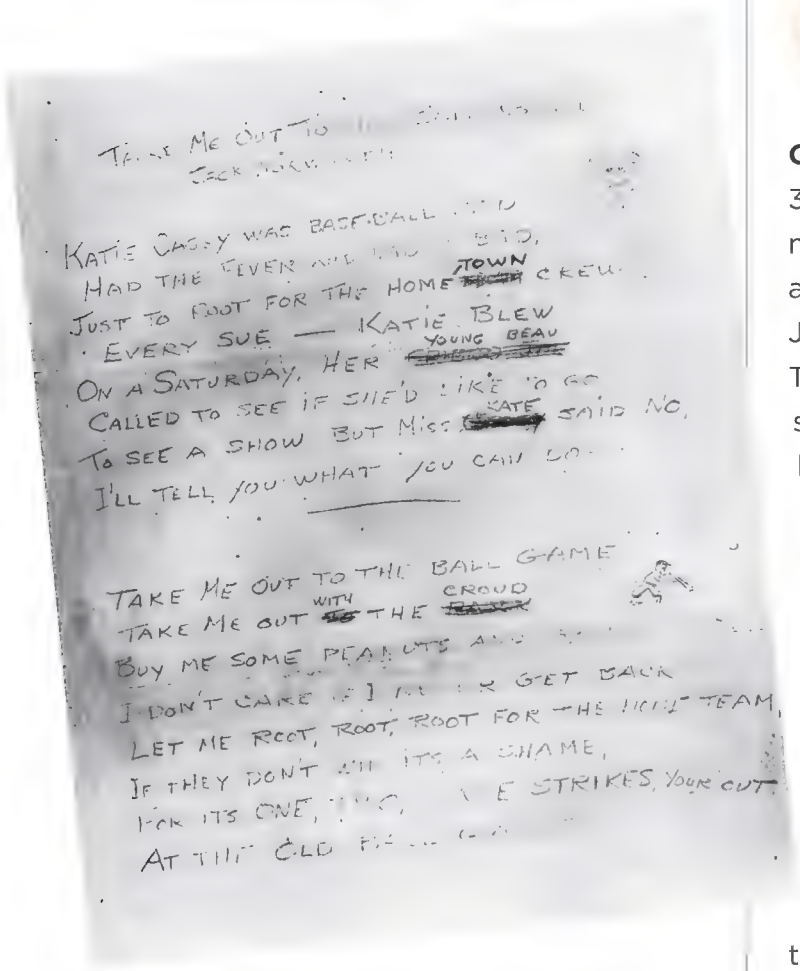
Norworth always said he got the idea for "Take Me Out to the Ball Game" from an advertisement he saw while riding a New York City subway. Neither man, the story goes, had ever seen a baseball game, so it's possible they didn't even know that the quarter-rest pause between "take" and "me" in the first measure of the chorus would be the perfect spot for the "thwack" sound of ball hitting bat.

Albert Von Tilzer was one of five musical brothers, who fancied up their names from the family's original "Gumbinsky." Older brother Harry ("Wait 'till the Sun Shines, Nellie") Von Tilzer claimed he inspired the nickname Tin Pan Alley for the colorful, cacophonous area on New York's Lower West Side where many turn-of-the-century music-publishing houses were located.

Von Tilzer finally saw an actual baseball game in the 1920s. Norworth didn't see one until 1940, but the experience made such an impression that the lyricist helped start Little League Baseball in Laguna Beach, California, his home in later years. Having once rhymed ". . . never get back" with the name of the caramel popcorn confection first introduced at the World's Columbian Exposition in Chicago, in 1893, Norworth saw to it that on the first day of practice each of his young players received a box of, you guessed it—Cracker Jack.

—*NANCY KRIPLEN*

*"Baseball as America" is the first major exhibit to examine the relationship between baseball and American culture.*


KATIE CASEY WAS BASEBALL MAD,
HAD THE FEVER AND IT'S BAD,
JUST TO ROOT FOR THE HOME TOWN CREW.
EVERY SUE — KATIE BLEW
ON A SATURDAY, HER YOUNG BEAU
CALLED TO SEE IF SHE'D LIKE TO GO
TO SEE A SHOW BUT MISS KATE SAID NO,
I'LL TELL YOU WHAT YOU CAN DO.
TAKE ME OUT TO THE BALL GAME
TAKE ME OUT WITH THE CROWD
BUY ME SOME PEANUTS AND
I DON'T CARE IF I NEVER GET BACK
LET ME ROOT, ROOT, ROOT FOR THE
IF THEY DON'T
FOR IT'S ONE,
AT THE

**Norworth's manuscript (above) shows a forgotten first verse as well as the double negative: "I don't care if I never get back."**

## FROM THE ATTIC

**ONE WOMAN'S VIEW** In the September 1897 issue of *Ladies' Home Journal*, 33-year-old Frances Benjamin Johnston advanced the thoroughly modern notion that women might earn a living with a camera. Her tip: "Serve an apprenticeship in the establishment of some professional photographer." For Johnston herself, the mentor was the Smithsonian's official photographer, Thomas W. Smillie (see "Photos for All Time," p. 94), who trained many students but seems to have harbored a particular fondness for her. "I should be very glad to see you home again," he wrote to Johnston in that same year. "It's about two or three weeks since you went away." By then, Johnston had embarked on what would become a prodigious career. (The Library of Congress today holds 20,000 of her prints.)

Johnston would document official Washington, from portraits of presidents Theodore Roosevelt and William McKinley to foreign visitors and such 19th-century luminaries as Mark Twain, Joel Chandler Harris, author of the *Uncle Remus* stories, Booker T. Washington and Frances Hodgson Burnett. Gaining access to all of official Washington, she ultimately earned the title of America's Court Photographer. Her relationship with the Smithsonian continued (above, her photograph of schoolchildren visiting the National Zoo was taken for the Institution's 1900 annual report), and in 1937, an exhibition of her work was featured by the museum. Today, eight of Johnston's works are housed at the National Portrait Gallery and several dozen more can be found in the Smithsonian's archives. —*BETH PY-LIEBERMAN*

*NATIONAL BASEBALL HALL OF FAME LIBRARY, COOPERSTOWN, N.Y.; FRANCIS BENJAMIN JOHNSTON / SMITHSONIAN INSTITUTION ARCHIVES*

# Important Correction of Information about Pravachol® (pravastatin sodium) tablets

Bristol-Myers Squibb Company, maker of Pravachol, ran ads for Pravachol that the FDA determined were misleading. The statement they determined misleading was "Pravachol is the only cholesterol lowering drug proven to help prevent first and second heart attack and stroke in people with high cholesterol or heart disease." This statement suggested that Pravachol has been proven to help prevent stroke in people without heart disease.

Please note, Pravachol has not been proven to help prevent stroke in people without heart disease. Pravachol is proven to help prevent stroke only in people with coronary heart disease (CHD).

Pravachol is no longer the only cholesterol lowering drug approved to help prevent first and second heart attack. In April 2003, another drug was approved to reduce the risk of heart attacks and stroke in patients with CHD, or without CHD but at high risk of coronary events because of diabetes, peripheral vessel disease, or history of stroke or other cerebrovascular disease.

Pravachol, with diet, when diet and exercise are not enough, is approved to:

- effectively lower cholesterol in people with high cholesterol
- help prevent heart attacks in people with high cholesterol or heart disease
- help prevent stroke in people with heart disease

If your doctor prescribed Pravachol, you should continue to take Pravachol in accordance with his or her directions. If you have any questions about Pravachol, ask your doctor or healthcare professional.

**Important Considerations**: Pravachol, a prescription drug, is not for everyone, including women who are pregnant or nursing or may become pregnant, or people with liver problems. And because serious side effects can result, tell your doctor about any unexplained muscle pain or weakness you experience while on Pravachol, and about any other medications you are taking. Your doctor may do blood tests to check for liver problems. Some mild side effects, such as slight rash or stomach upset, occur in 2-4% of patients.

**Please see product information following this advertisement.**

Bristol-Myers Squibb Company

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D3-K0149-N 01-04

PRAVACHOL® (pravastatin sodium) 40 mg tablets

# PRAVACHOL®

**Rx only**

## (pravastatin sodium) Tablets

Please read this summary carefully and then ask your doctor about PRAVACHOL® (pravastatin sodium) Tablets. There may be new information. This advertisement does not take the place of talking to your doctor about your medical condition or your treatment. Only your doctor has the training to weigh the risks and benefits of a prescription drug for you.

### What are the uses of PRAVACHOL? (INDICATIONS)

PRAVACHOL is a prescription medicine that is added to diet, when diet and exercise are not enough. PRAVACHOL helps lower cholesterol in the blood. It lowers LDL "bad" cholesterol and raises HDL "good" cholesterol. In addition, in patients with high cholesterol who do not have heart disease, PRAVACHOL is proven to help prevent heart attack, reduce the risk of dying from a heart attack, and reduce the risk of undergoing heart bypass surgery or angioplasty (a procedure used to open a narrowing in the coronary artery without surgery). In patients with heart disease, PRAVACHOL is proven to help prevent heart attack and stroke, reduce the risk of dying from a heart attack, reduce the risk of undergoing heart bypass surgery and angioplasty, and slow the progression of hardening of the arteries.

### Who should not take PRAVACHOL? (CONTRAINDICATIONS)

Some people should not take PRAVACHOL:

**Patients with liver problems:** PRAVACHOL should not be used by patients with active liver disease or who have repeated blood tests indicating possible liver problems. (See **What else should I know about PRAVACHOL? - WARNINGS.)**

**Women who are or may become pregnant:** Pregnant women should not take PRAVACHOL because it may harm the fetus. **Women of childbearing age should not take PRAVACHOL unless it is highly unlikely that they will become pregnant.** If a woman becomes pregnant while on PRAVACHOL, she should immediately stop taking the drug and talk to her doctor.

**Women who are breast-feeding** should not take PRAVACHOL.

**Patients who are allergic to any of its ingredients:** The active ingredient in PRAVACHOL is pravastatin sodium. The inactive ingredients are croscarmellose sodium, lactose, magnesium oxide, magnesium stearate, microcrystalline cellulose, and povidone. The 10 mg tablets also have Red Ferric Oxide; the 20 mg tablets and the 80 mg tablets also have Yellow Ferric Oxide; the 40 mg tablets also have Green Lake Blend (D&C Yellow No. 10-Aluminum Lake and FD&C Blue No. 1-Aluminum Lake).

### What else should I know about PRAVACHOL?

#### WARNINGS

- **Muscle:** Tell your doctor right away if you experience any unexplained muscle pain, tenderness, or weakness at any time during treatment with PRAVACHOL so your doctor can decide if PRAVACHOL should be stopped. Some patients may have muscle ache or weakness while taking PRAVACHOL. Rarely, patients taking PRAVACHOL have experienced serious muscle breakdown resulting in kidney damage. The following can be signs of serious muscle breakdown: muscle pain, weakness or tenderness, fever, feeling more tired than usual, and passing brown or discolored urine. The risk of muscle damage is increased in patients taking certain other drugs (for example, erythromycin, cyclosporine, niacin or fibrates) along with another lipid-lowering drug that works similarly to PRAVACHOL. Using PRAVACHOL along with fibrates, like gemfibrozil, should be avoided unless your doctor determines that the benefits of combined use of PRAVACHOL and fibrates likely outweighs the increased risk of muscle problems.
- **Liver:** Rare cases of liver function abnormalities have been reported with lipid-lowering drugs similar to PRAVACHOL. Your doctor may do blood tests to check your liver before you start taking PRAVACHOL, and while you take it. If your liver enzyme levels increase, your doctor should order more frequent tests. If your liver enzyme levels remain unusually high, your doctor should discontinue your medication. Tell your doctor about any liver disease you may have had in the past and about how much alcohol you consume. Patients who consume large amounts of alcohol should use PRAVACHOL with caution.

#### PRECAUTIONS

- **Homozygous Familial Hypercholesterolemia:** PRAVACHOL has not been studied in this group of patients. Other lipid-lowering drugs similar to PRAVACHOL lower cholesterol less effectively in these patients.
- **Renal Insufficiency:** Patients with renal impairment who are taking PRAVACHOL should be monitored closely by their doctors.
- **Drug Interactions and Endocrine Function:** Because of possible serious drug interactions, it is important for patients to tell their doctors what other drugs they are taking, including those obtained without a prescription. They should also tell other doctors who are prescribing a new medicine for them that they are taking PRAVACHOL. (See **What else should I know about PRAVACHOL? - WARNINGS: Muscle.**) Caution should be exercised if a lipid-lowering drug is administered to patients also receiving other drugs that may diminish the levels or activity of steroid hormones.
- **Central Nervous System Toxicity; Cancer, Mutagenesis, Impairment of Fertility:** Like most prescription drugs, PRAVACHOL was required to be tested in animals before it was approved for human use. Often these tests were designed to give animals higher dosages of PRAVACHOL than is recommended for humans. In some tests, the animals had damage to their central nervous systems. In studies of rats and mice with high doses of PRAVACHOL, the likelihood of certain types of cancer increased. No evidence of mutations of or damage to genetic material was seen. In one study with rats, PRAVACHOL did not decrease fertility or general reproductive performance. However, in studies with lipid-lowering drugs similar to PRAVACHOL, there was decreased fertility in male animals.
- **Pregnancy: The safety of using PRAVACHOL during pregnancy has not been established.** If a woman becomes pregnant while taking PRAVACHOL (pravastatin sodium), she should immediately stop taking the drug and talk to her doctor at once. (See **Who should not take PRAVACHOL? - CONTRAINDICATIONS.**)
- **Nursing Mothers:** Drugs taken by nursing mothers may be present in their breast milk. Because of the potential for serious adverse reactions in nursing infants, a woman taking PRAVACHOL should not breast-feed.
- **Pediatric Use:** The safety and effectiveness of PRAVACHOL in children and adolescents from 8-18 years of age have been established in clinical trials. Children and adolescent females of childbearing potential should be counseled on appropriate contraceptive methods while on PRAVACHOL. PRAVACHOL has not been studied in children younger than 8 years of age.
- **Geriatric Use:** The safety and effectiveness of PRAVACHOL in patients aged 65 and older have been established in clinical trials. Side effects in the elderly were similar to the overall population. There have been no age-related differences in efficacy and safety reported among patients taking PRAVACHOL.

### What are the possible side effects of PRAVACHOL? (SIDE EFFECTS)

PRAVACHOL is generally well tolerated. Side effects have usually been mild and short-lived. However, some have been serious. In 4-month long placebo-controlled trials, 1.7% of PRAVACHOL-treated patients and 1.2% of placebo-treated patients discontinued therapy because of side effects. The following list of side effects may not be complete. Be sure to ask your doctor about side effects before taking PRAVACHOL and to discuss any side effects that may occur while taking PRAVACHOL.

- **Short- and Long-Term Placebo-Controlled Clinical Trials:** Side effects that have been reported in more than 2% of PRAVACHOL-treated patients from short-term trials, and in at least 1% of PRAVACHOL-treated patients in long-term trials are: heart chest pain, rash, nausea, vomiting, diarrhea, abdominal pain, constipation, gas, upset stomach, heartburn, fatigue, chest pain, flu, muscle/joint pain or weakness, muscle cramp, localized pain, headache, dizziness, sleep disturbance, depression, anxiety/nervousness, urinary problems, common cold, runny nose, cough, shortness of breath, upper respiratory infection, and vision disturbances. In addition, the following side effects have been reported in less than 1% of PRAVACHOL-treated patients in long-term trials: certain skin problems such as itching, rash, hives, dryness, and hair loss, loss of sexual function or drive, decreased appetite, fever, flushing, allergies, swelling of the head and neck, muscle weakness, problems of the nervous system including abnormal sensations such as tingling, dizziness, sleeplessness, memory impairment, and shaking, nerve damage including loss of muscle tissue, progression of cataracts, and taste disturbance.
- **Postmarketing Experience:** In addition to the events reported above, as with other lipid-lowering drugs similar to PRAVACHOL, the following side effects have been reported rarely during post-marketing experience: muscle weakness, muscle breakdown, dysfunction of certain brain nerves (including alteration of taste, impairment of eye movement, facial paralysis), damage to nerves causing weakness and/or abnormal sensation, severe allergic reaction (anaphylaxis), lupus-like syndrome, severe pain and stiffness of muscles, muscle weakness with muscle loss, inflammation of the blood vessels, skin bruising, low iron, abnormal blood tests, arthritis, joint pain, weakness, sensitivity to light, chills, fatigue, severe skin disorders that vary from rash to serious burn-like shedding of skin all over the body including mucous membranes (such as the lining of the mouth), inflammation of the pancreas, inflammation of the liver, jaundice, fatty change in liver, severe liver damage and failure, liver cancer, a variety of skin changes (e.g., nodules, discoloration, dryness of mucous membranes, changes to hair/nails), breast enlargement, liver test abnormalities including elevated alkaline phosphatase and bilirubin, and thyroid function abnormalities.
- **Laboratory Test Abnormalities:** Increases in certain liver enzymes have been observed (see **WARNINGS, Liver**). Temporary increases in certain white blood cells have been reported. These increases were generally not associated with symptoms and usually returned to normal despite continued therapy. Low red blood cell, white blood cell and platelet counts have been reported with lipid-lowering drugs similar to PRAVACHOL.

### How should I take PRAVACHOL? (DOSAGE, ADMINISTRATION AND OVERDOSAGE)

Patients should take PRAVACHOL exactly as their doctors prescribe it. The usual dose of PRAVACHOL is 1 tablet once a day. PRAVACHOL comes in different dosage strengths and the patient's doctor will prescribe the dose that is right for the patient. The doctor may adjust the dose. A patient taking PRAVACHOL should not change the dose without talking to their doctor. PRAVACHOL may be taken with or without food.

If a patient misses a dose of PRAVACHOL, the dose should be taken as soon as the patient remembers. **Patients must not take 2 doses in the same day.** If a patient takes too much PRAVACHOL, the patient should call their doctor or Poison Control Center right away.

The lowest dose of PRAVACHOL is recommended in patients with a history of significant kidney or liver problems and in patients taking immunosuppressive drugs such as cyclosporine.

**NOTE:** This summary provides important information about PRAVACHOL. If you would like more information, ask your doctor or pharmacist to let you read the information about PRAVACHOL that is written for health professionals and then discuss it with them.

Bristol-Myers Squibb Company
Princeton, NJ 08543 U.S.A.

D3-B0001CBS-12-03 Issued: December 2003

Does Da Vinci's art use mathematics found in nature, as in these logarithmic spirals?

# Da Vinci: Encoded

A new Smithsonian book explores the genius of Leonardo

WHY DOES Leonardo da Vinci so fascinate 485 years after his death? He is a fixture of pop culture, his works constantly reproduced, quoted, parodied. The *Mona Lisa*'s ironic smile advertises everything from hotels to restaurants to computers. Dan Brown's imaginative thriller *The Da Vinci Code* is a bestseller.

Of course, the fascination has a lot to do with Leonardo himself. He was a bundle of contradictions: a pacifist who earned much of his living as a military engineer; a religious skeptic whose *Last Supper* is one of the most spiritually sublime works in the history of art. He was interested in everything. And though given to procrastination, he carried out an enormous amount of work.

Physicist and artist Bülent Atalay, author of the just published *Math and the Mona Lisa: The Art and Science of Leonardo da Vinci* (Smithsonian Books), suggests that Leonardo speaks across the centuries because many of his drawings and paintings made uncanny use of a principle associated with aesthetic pleasure and known as the Divine Proportion or golden ratio. It's derived from a special bit of geometry: a line is divided into two unequal lengths, and the ratio of the longer segment to the shorter segment is the same as the ratio of the whole line to the longer segment. Expressed as a number, the ratio is 1.618, and philosophers and scientists have long said it embodies a harmony found in nature and art. For instance, in a nautilus shell, the ratio of the first spiral to the next is 1.618. Atalay says the ratio turns up in the *Mona Lisa*; the relationship between her right shoulder and cheek and her left shoulder and cheek involves a triangle whose shortest sides are in divine proportion to its base.

The Divine Proportion also turns up in the Egyptian pyramids, the Parthenon and in self-portraits by Rembrandt. It is also hidden, Atalay says, in the double helix structure of DNA.

Leonardo's use of mathematics may have been intuitive, Atalay allows, "just a manifestation of his unerring eye, as it most likely had been for the architects of the pyramids." But he also believes that Leonardo had both a scientific and an aesthetic appreciation for the Divine Proportion, which also figures in his architectural designs.

The evidence, notes Atalay, abounds in the 4,000 or so surviving pages—out of an estimated 14,000—of Leonardo's notebooks, which reveal "careful experimentation, meticulous observation, copious recording of data, and a synthesis in the form of an explanation." Atalay believes that had the whole survived and had the artist's "work in physics, geology, anatomy, optics, and astronomy, and his designs for machines been available to other scientists, we might have reached our present level of scientific and technological sophistication by the late 18th century."

—*GREGORY McNAMEE*

BÜLLENT ATALAY / SMITHSONIAN BOOKS; NATIONAL MUSEUM OF THE AMERICAN INDIAN

## WHO'S COUNTING?

2

WHEATIES BOXES BEARING THE IMAGE OF ATHLETE JIM THORPE CAN BE FOUND IN THE NATIONAL MUSEUM OF THE AMERICAN INDIAN'S CULTURAL RESOURCES CENTER IN WASHINGTON, D.C. THORPE, WHOSE INDIAN NAME WA-THO-HUK TRANSLATES AS BRIGHT PATH, WAS OF SAUK AND FOX HERITAGE. AT THE 1912 SUMMER OLYMPICS HE WON TWO GOLD MEDALS (LATER WITHDRAWN WHEN OFFICIALS DISQUALIFIED HIM FOR HAVING PLAYED SEMI-PRO BASEBALL). THORPE WENT ON TO BECOME THE FIRST PRESIDENT OF THE NFL; HE DIED IN 1953 AT THE AGE OF 64.

**VISIT THE SMITHSONIAN** For a free Associates' planning packet, call Smithsonian Information, 202-357-2700 or 202-357-1729 (TTY), 9 a.m.-5 p.m., Monday through Saturday, or send an e-mail to info@si.edu. **INFORMATION CENTER:** Upon arrival, stop at the Smithsonian Information Center in the Castle (9 a.m.-5:30 p.m.). Members are invited to drop by the reception desk (9 a.m.-4 p.m.) to register for a behind-the-scenes tour and to hear about membership benefits. Most museums are open daily, 10 a.m.-5:30 p.m., except December 25.

Smithsonian

Artists and instrument makers have banded together to rescue Brazil's imperiled pernambuco, the source of bows for violins, violas and cellos

BY RUSS RYMER

# Saving the Music Tree

THE OFFICE of the botanical research station of the Center for Cacao Research, a farmer's cooperative outside Porto Seguro, Brazil, is a small, whitewashed and mud-spattered cinder block house with bare tile floors and a poster on the wall that welcomes visitors with a helpful hint: "If bitten, go straight to hospital. Remember to take the snake with you for identification." The five visitors who paused in front of this placard on a balmy midwinter morning in June 2002, though not wearing the rubber boots highly recommended by another poster "to prevent accidents with snakes," were undeterred. They had come a long way, two of them from as far as Germany, and there was something on the grounds they wished to see. Led by the center's director, José Roberto de Melo, the men ambled up the wide dirt drive past a row of greenhouses and through a grassy field dotted with spreading trees, and then down a fire road into the forest. Soon, even that avenue gave out, and the men struck off through the brush single file along a winding and barely discernible trail. Two of the cooperative's workers took up the lead, wielding machetes and wearing regulation high rubber boots, and another brought up the rear, alert for predators and, of course, *cobras*.

To enter a Brazilian rain forest is to trade one sensory realm for another. The trees close in high above and a twilight descends on the forest floor, and the world of sight quickly gives way to one of sound. The effect is eerily like the dimming of house lights in a concert hall in the mo-

A mantra holds that "it's better to have a fine bow and a mediocre violin than a fine violin and a mediocre bow." The finest bows are made of wood from Brazil's pernambuco tree.

ERICA FREUDENSTEIN; JOSEF POLLEROSS; CHARLES ESPEY

ments before the musicians begin to play. As the men walked, the swooshing of vegetation threw a whispering shadow around their steps and the echoing chatter of parakeets and the call of crickets sparkled like stars in a firmament. When the men had spent most of an hour on the trail, de Melo stopped and laid his hand proudly against the trunk of a large tree. "Here," he proclaimed. "Do you recognize it?" To the untrained eye, the tree's gray-splotched bark seemed little different from that of myriad other trees the group had passed, and its lowest identifying leaves were lost in the stratosphere of the canopy. But the visitors did indeed recognize the tree immediately: an especially large and old specimen of *Caesalpinia echinata*, known commonly as pernambuco or pau-brasil.

The visitors had an intimate connection with this species. They were *archetiers*, craftsmen who make bows for violins, violas, cellos and basses, and wood from the pernambuco tree is the only known material, synthetic or natural, out of which a bow maker can construct a top-quality, performance-level bow. For centuries, trees like this one had been harvested from the Brazilian forest and shipped to Europe and North America to be turned into bows. These particular bow makers, though, had not come to harvest the tree. They'd come to save it. Pau-brasil is today becoming scarce, so scarce that wood dealers must trek deep into the forest, just as these men had done, to find the remaining mature specimens. So scarce that international organizations have been debating measures to restrict the wood's use worldwide. And so scarce that bow makers from around the world have mobilized, starting an organization called the International Pernambuco Conservation Initiative (IPCI), with the mission of rescuing the species. In the process, they hope also to rescue their profession.

Jostling through the underbrush, the bow makers gathered around the old trunk like siblings posing at a family reunion, and a camera flash thundered through the twilight.

THE BOW IS THE CINDERELLA of the orchestra, the overworked and overshadowed helpmate of its more glamorous partners. Few people, even among lovers of classical music, think of the bow as an instrument in its own right, but players of stringed instruments know better. "Some people think a bow is only wood and hair," says Günter Seifert, violinist with the Vienna Philharmonic and head of the Wiener Geigen Quartet. "But the bow can be more essential to expressing the soul of the music than the violin is." For this reason, pernambuco bows are used by almost all serious orchestral and chamber musicians, whether they be professionals or amateurs, and by most advancing students, who learn early in their education that "it's better to have a fine bow and a mediocre violin than a fine violin and a mediocre bow." Seifert notes that some virtuosos often play on a range of instruments but insist on a single favored bow.

A bow may be favored for many reasons. Daisy Jopling, 35, a violinist in Triology, an avant-garde string trio based in Vienna, Austria, has sat on her fragile 150-year-old German bow, and in the heat of one mid-rehearsal argument (a hallmark of the trio's creative ferment in its formative years), she even threw it. So she respects it, first of all, for not breaking. But she also remembers the first time she laid it on her violin's strings. "Friends, when they heard me playing, said, 'What's happened to you? You could never have played that passage that way before!' You see, it's only a bow. But it changes things."

Other players might quibble with such claims, though their qualifying tends to reinforce the rule. "People who say that the bow is more important than the instrument, this I don't believe," says cello virtuoso Heinrich Schiff. "Sometimes you depend on the bow more than the cello. Sometimes it's the other way around." This from a man whose cellos are Antonio Stradivari's 1711 "Mara" and Domenico Montagnana's 1739 "Sleeping Beauty," two of the most revered instruments in the world.

On November 24, 2002, Schiff lugged his Sleeping Beauty onto the stage of the venerable Konzerthaus in Vienna to play a Bach suite and other selections in a concert that also featured the Wiener Geigen Quartet and Triology. The Konzerthaus is one of the preeminent domains in the music world, and the night's performers were among that world's celebrities, but the declared stars of the evening were the pernambuco bows the performers were using. Seifert debuted his composition "The Pernambuco Waltz," and before the intermission, the lights stayed low and taped calls of Brazilian jungle birds filled the hall as an image flashed on a screen over the stage: a photograph of the five men posing beside a pau-brasil tree in a forest half a world away.

Those same bow makers were now seated in the audience. One of them, Klaus Grünke, took the podium to incite in the general public, for the first time, the urgency bow makers have been feeling for years. "We have the chance now to react and serve as an example for others, a chance that may never come again," he said. "All of us, musicians, bow makers, instrument makers and music lovers alike, have profited from the wood pernambuco for centuries. It is time to give nature something back."

Klaus Grünke, 46, is one of IPCI's founders. He lives in Bubenreuth, Germany, a small village north of Nuremberg that is a center of instrument making. His shop is a clean, functional space, heated with a wood stove and lit with north-facing windows. A profusion of chisels, planes and knives inhabits the workbenches, and a basement storeroom holds a cache of seasoning pernambuco wood, already cut into bow sticks. As befits the atelier of a traditional craftsman, the Grünke shop is multigenerational; Klaus' father, Richard, and his brother, Thomas, work at adjacent benches. A toy bench sits between them, scaled to the early efforts of Thomas' 3-year-old son, Raphael, and 5-year-old daughter,

*RUSS RYMER, recipient of a Guggenheim Fellowship, is at work on his book* Out of Pernambuco *(Houghton Mifflin), due out in 2005.*

## "We have the chance to serve as an example that may never come again," said a bow maker.

Lilian. But the lineage is more than familial. An apprentice from Brazil also works there under Klaus' tutelage, and former apprentices include Thomas Gerbeth, now a master maker in Vienna and the organizer of the November benefit in the Konzerthaus.

Bow makers are far flung and work independently. But they share a common genealogy, going back more than 200 years to another atelier, set beside the Seine in Revolution-era Paris, where the modern instrument bow was invented by an artisan named François-Xavier Tourte. According to sketchy historical documentation, Tourte was a lifelong illiterate and an avid fisherman who brought skills to the bow trade he'd learned during his earlier apprenticeship as a clockmaker. There were bows before Tourte, of course—they've been applied to stringed instruments since the reign of the caliphs in Arabia in the seventh and eighth centuries, and those used during the Baroque period preceding Tourte's time have many similarities with the modern bow. But Tourte compiled a series of innovations—most his own but some from others—into something new and powerful. His model was concave, with the wood bent into its shape over dry heat in a process called cambering. It had a higher head than earlier bows, to hold the horsehair away from the stick; a ferrule, or metal ring, to press the hair into an even, flat band; and a screw mechanism to draw it to the desired tension for playing. Most important, Tourte standardized every measurement of the bow, determining the optimum dimensions and weights, the logarithmic curve and precise taper of the stick. His invention earned him the honorable nickname Stradivari of the Bow.

Many string players consider that faint praise. In concert, the delicate interplay of materials, strength, resilience and balance that Tourte worked out gives performers a magical tool, allowing them to both dance and dig, to execute delicate and difficult phrasing, bouncing off the string with a strong attack in one place and, in another, settling into the string to draw the sound out of the instrument's belly. That sound emanates in part from the bow, for in addition to its acrobatic talents, the bow resonates. Its frequencies interact with the instrument's own to create a distinctive tone. ("It's 50 percent of your sound," Jopling says.) This constellation of virtues spurred Giovanni Battista Viotti, the 18th-

Pernambuco experts (top, from left: Haroldo de Lima, Evaldo Batista and Dan Lobão) blame post-World War II development and deforestation for the tree's scarcity. They add that the tree, whether grown in greenhouses (middle) or on farms (bottom), requires a greater understanding of its needs and better protection of its environment in order to stage a comeback.

CHARLES ESPEY (3)

century violin virtuoso who is rumored to have consulted with Tourte on the bow's formulation, to declare: "*Le violon, c'est l'archet*"—"the violin, it is the bow." The bow is so crucial that much of the music of Beethoven, Brahms and Schubert and their musical heirs would not be performable without it, at least not in a way we're used to hearing.

"For modern techniques, the modern bow is required," says Rudolf Hopfner, director of the instrument collection in Vienna's Kunsthistorische Museum. He presides over an extensive collection of wind, keyboard and stringed instruments there, and of bows, including those of the Baroque and modern periods as well as the "transitional period" that fell between them and ended with the advent of Tourte. "The Baroque bow is superior to the modern bow for the music of its time," he says. "But if you think of Paganini and all the tricks of his day, you couldn't get that bounce and ricochet with the Baroque bow. Just as you can't play the chords of Brahms or Sibelius with a transitional bow. Their music has a drama and power that can only be achieved with a Tourte."

Fine bows are among the last few non-ornamental items in Western life produced by hand by an individual, not out of nostalgia but because that remains the best and fastest way to produce them. Bow makers work today very much as Tourte worked, with tools and techniques passed from master to apprentice through the generations. The apprenticeship is as arduous as the bow's standards are rigorous, and only a relative handful of craftspeople ever become master makers. In addition to reinventing the bow, Tourte may be said to have established the working standards for a nascent profession. Just as his bow has come down through two centuries without significant alteration, so, too, has the job of the archetier.

Those centuries may be coming to a close.

ON AN EARLY SUNDAY MORNING in the fall of 2001, a year before the Vienna concert, Klaus Grünke and Josef Gabriel, a fellow bow maker from Germany, stood in a light rain outside the locked doorway of a Beaux-Arts building near the Parc Monceau in Paris, waiting tensely. Soon, other bow makers began arriving, greeting each other in French and Spanish and English and German and Portuguese. Someone produced a key to the building, and the group filed upstairs to take seats around an enormous boardroom table. The table belonged to Comurnat, an organization that forges a vital link between the conservation of wild species and their commercial use by enlisting craftspeople into the cause of the materials they depend on. Comurnat's founder and director, Marco Ciambelli, has an intimate understanding of the plight of such craftspeople—his family had been tortoiseshell workers in Italy and France for generations before the material was restricted in 1989 to protect the sea turtle, which caused the atelier Ciambelli gradually to collapse. Through that business, and even before he started Comurnat, Ciambelli was acquainted with bow makers; for centuries they had used tortoiseshell in some of their finest bows. In the fall of 1999, he met with a small group of French bow makers in a Montparnasse café to relay a concern. He had learned that CITES—the Convention on International Trade in Endangered Species of Wild Fauna and Flora—might soon consider listing pernambuco on one of its appendices. CITES puts the weight of international law enforcement behind the conservation of plants and animals by regulating their international trade. Placing any species on the most severe of its three appendices would make its commercial use as restricted as that of ivory and tortoiseshell. Ciambelli strongly suggested to the bow makers that, given the risk to their profession, they should organize and find concrete ways to advance the conservation of pau-brasil. The result was the conservation initiative, IPCI.

Although CITES has not, as of early 2004, listed the pernambuco, the bow makers' fears of losing the use of the wood remain strong. At the meeting in Comurnat's offices in the fall of 2001, debates over the fine points of strategy and budgeting were made all the more urgent by a sense that the stakes could not be higher. "Well," Grünke had said to Gabriel as they stood in the rain waiting for things to get started, "today we find out if the profession is to survive."

Before the conversation in the café, the profession had been sailing along peacefully with little warning that an iceberg lay in its path. Bow making was in fact enjoying a renaissance, after the damage inflicted by the upheaval of two world wars. The wars had fractured the old European bow-making dynasties, whose secrets were in danger of being lost forever. Since the 1980s, though, a new generation of archetiers has rescued that knowledge by apprenticing itself to the last of the old-time masters. The younger men and women have since mentored each other and set about producing some of the best bows ever made. New bow-making centers have sprung up in villages where nothing of the sort existed before the wars: Bubenreuth, Germany, and Domingos Martins and Guarana, in Brazil. Port Townsend, Washington, a seaside town on the Olympic Peninsula, has by happenstance become (along with nearby islands) the home of Charles Espey, Paul Siefried, Ole Kanestrom, Chris English, Morgan Anderson, Peg Baumgartel, Robert Morrow and enough other legends and strivers in the trade to make it the undisputed center of American bow manufacture.

EVEN BEFORE THE REFINEMENTS of François-Xavier Tourte, bow makers used a host of valuable materials: pearl, ivory, silver and gold, silk, ebony, whalebone and tortoiseshell. When tortoiseshell was listed by CITES, it was easy for bow makers to give it up because its use was entirely ornamental. The same went for elephant ivory, for which bow makers substituted fossilized mastodon tusk. But one material, the wood for the stick itself, was irreplaceable.

"People think gold is precious," Charles Espey, 57, once told me. "It isn't. You just go to the store and ask for it. The stick is a different story. You'd go to the ends of the earth and crawl on hands and knees to get that stick."

Tourte didn't have to go to those extremes, though he conducted quite a search to find the perfect wood. It is said

## "Well," said one bow maker to another, "today we find out if the profession is to survive."

he combined his fishing trips along the Seine with visits to the wharves, where he scavenged slats from New World packing crates and the staves of sugar barrels with which to experiment. Only pernambuco displayed the proper range of beneficial properties: in addition to its springiness, density and strength, it was workable, readily adopting a curve when heated and holding the curve seemingly forever.

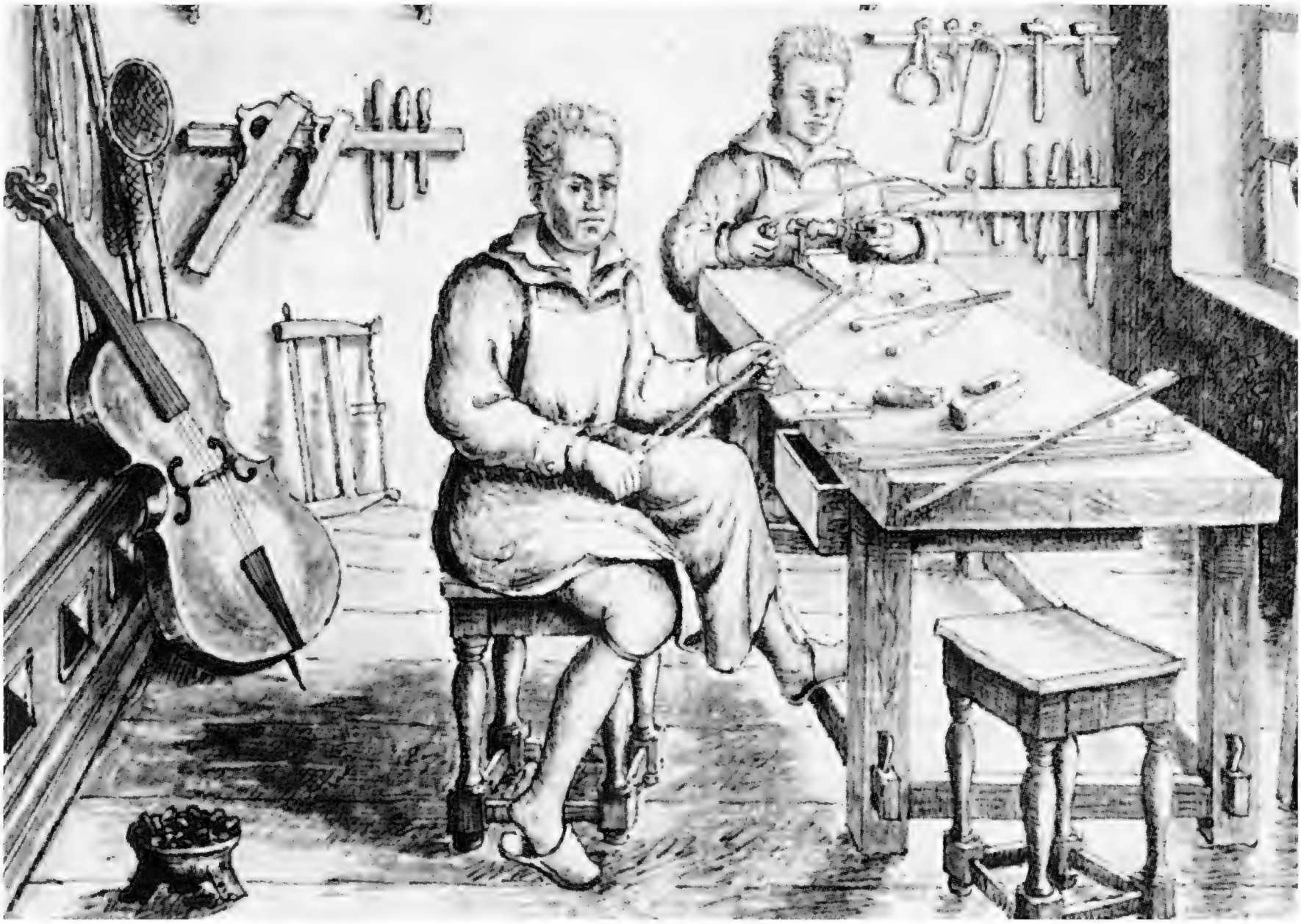
The wood does have its drawbacks. It can be thorny and twisted, and is often too light or otherwise unsuitable for the manufacture of good bows. Substitutes have long been sought. An all-steel bow stick was tried in the mid-19th century, and, more recently, composite fiber bows have been produced to passable reviews, though they have yet to rival pernambuco in quality or popularity. Pernambuco's unreliability also made it expensive: one 19th-century expert maintained that one could go through eight to ten tons of pau-brasil to find the wood for a single, fine, 70- to 80-gram bow. Though that ratio has been improved dramatically by modern techniques, there still remains a lot of waste. Only a portion of even the best trees are suitable for fine bows, and woodcutters in the forests, unheedful of conservation and unschooled in craftspeople's needs, have been known to fell tree after tree before finding one containing usable wood.

FORTUNATELY FOR BOW MAKERS of Tourte's time, the wood was readily available in Europe whenever a war wasn't disrupting maritime commerce. Its importation was owed to a red pigment that suffuses its grain ("pau-brasil" means "furnace-red wood" in Portuguese), which was extracted for dyeing the robes of nobility. The dye trade made pernambuco the main export from the Portuguese colony of Brazil in its early years, a distinction memorialized in nomenclature. Pau-brasil was not named after the colony; Brazil was named after the wood. In Tourte's time, 168 acres of central Paris were piled head-high with pau-brasil logs.

The trade in the wood collapsed after the invention of aniline dyes in the mid-1800s, leaving bow making the only international industry still reliant on the pau-brasil tree. That reliance was small compared with the volumes of wood that had been needed to produce dyes, but it was big enough to confer an inescapable responsibility on bow makers. Even if they used relatively little wood, the wood they

In a tradition little changed over the centuries, Jan Pospichal (top, carving an ebony frog) is serving a two-year apprenticeship in Thomas Gerbeth's Vienna workshop. In the 19th century, ivory and whalebone figures (middle) graced bows. Pernambuco sticks (bottom, in a bow maker's cellar) season for years before being shaped.

JOSEF POLLEROSS (3)



It was on fishing expeditions he made to the Paris wharves that the illiterate master bow maker and avid fisherman François-Xavier Tourte (above, in his Paris workshop, c. 1818), discovered pernambuco's unparalleled combination of "stiffness with lightness."

were using was rapidly disappearing.

"It's like the Georges Bank fishing grounds," says Espey. "Georges Bank has been fished out by industry for hundreds of years. But if grandpa takes grandson and some fishing poles down some weekend and catches the very last scrod, who exterminated the species? Grandpa did."

Contemporary bow makers are determined not to become villains in a similar extinction drama. Soon after IPCI began deliberating over a response to the pernambuco crisis, its members turned their attention to more basic matters than the effect of a CITES listing on their careers. They began worrying about the fate of the tree itself.

PAU-BRASIL grows in a particular Brazilian habitat known as the Mata Atlantica, the forests of the coastal plain. Those forests were once lush, with dozens of species of trees, and seemingly endless, stretching uninterrupted southward from the mouth of the Amazon to the Argentine border. Today the forests exist only in tiny isolated fragments. They were plundered in the 16th century to supply world markets with woods like mahogany and pernambuco, and portions were leveled for sugar cane plantations, but the destruction has vastly accelerated since World War II with the building of highways and the intensification of development. The trees are burned for charcoal to supply the country's steel mills, and cut down by farmers clearing fields for beans and by big farming conglomerates creating pastures for beef cattle. In the states of Espírito Santo and southern Bahia, square mile after square mile of forest has been replaced with regimental rows of fast-growing eucalyptus to feed a giant pulp mill at Aracruz.

The more intrepid of the world's 200 bow makers have long paid visits to the Mata Atlantica, with a single purpose: shopping. The quest for wood often brought them to Guarana, the home of the late Horst John, a German expatriate wood dealer who founded his own bow-manufacturing company in 1976, the first such in Brazil. The visitors arrived from the United States or Europe with a camera and a bathing suit, but left, more often than not, with a suitcase full of sticks. "There's a saying in the trade," says Yung Chin, 48, a bow maker who has a shop near Manhattan's Carnegie Hall: "'A bow maker never vacations in Brazil.'"

They still are not vacationing there, but they are coming more frequently, and with a grander mission. Slowly, IPCI is building a hard-fought success on the ground. The group began, in 2001, by digging wells and installing irrigation systems to help save 100,000 pernambuco seedlings threatened

SUNTORY MUSEUM, JAPAN

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### INDICATIONS AND USAGE
For relief of the signs and symptoms of osteoarthritis (OA), and of rheumatoid arthritis (RA) in adults. For the management of acute pain in adults. For the treatment of primary dysmenorrhea.

### CONTRAINDICATIONS
CELEBREX is contraindicated in patients with known hypersensitivity to celecoxib. CELEBREX should not be given to patients who have demonstrated allergic-type reactions to sulfonamides or to those who have experienced asthma, urticaria, or allergic-type reactions after taking aspirin or other non-steroidal anti-inflammatory drugs (NSAIDs). Severe, rarely fatal, anaphylactic like reactions to NSAIDs have been reported in such patients (see WARNINGS, Anaphylactoid Reactions, and PRECAUTIONS, Preexisting Asthma).

### WARNINGS
**Gastrointestinal (GI) Effects — Risk of GI Ulceration, Bleeding, and Perforation:** Serious GI toxicity (bleeding, ulceration, and perforation of the stomach or intestine) can occur at any time, with or without warning symptoms, in patients treated with NSAIDs. Minor upper GI problems, such as dyspepsia, are common and may also occur at any time during NSAID therapy. Therefore, physicians and patients should remain alert for ulceration and bleeding, even in the absence of previous GI tract symptoms (see PRECAUTIONS — Hematological Effects). Inform patients about the signs and/or symptoms of serious GI toxicity and the steps to take if they occur. Only 1 in 5 patients who develop a serious upper GI adverse event on NSAID therapy is symptomatic. Upper GI ulcers, gross bleeding or perforation, caused by NSAIDs, occur in about 1% of patients treated for 3-6 months, and in about 2-4% of patients treated for one year. These trends continue thus, increasing the likelihood of developing a serious GI event at some time during the course of therapy. However, even short-term therapy is not without risk. Prescribe NSAIDs with extreme caution in patients with a prior history of ulcer disease or GI bleeding. Most spontaneous reports of fatal GI events are in elderly or debilitated patients and therefore take special care in treating this population. **To minimize the potential risk for an adverse GI event, use the lowest effective dose for the shortest possible duration.** For high risk patients, consider alternate therapies that do not involve NSAIDs. Studies have shown that patients with a *prior history of peptic ulcer disease and/or GI bleeding* and who use NSAIDs, have a greater than 10-fold higher risk for developing a GI bleed than patients with neither of these risk factors. Studies have identified several other co-therapies or co-morbid conditions that may increase the risk for GI bleeding such as: treatment with oral corticosteroids or anticoagulants, longer duration of NSAID therapy, smoking, alcoholism, older age, and poor general health status.

**CLASS Study:** The estimated cumulative rates at 9 months of *complicated and symptomatic ulcers* (an adverse event similar but not identical to the "upper GI ulcers, gross bleeding or perforation" described in the preceding paragraphs) for patients treated with CELEBREX 400 mg BID (see Special Studies — Use with Aspirin) are described in the following table. The table also displays results for patients less than or greater than or equal to the age of 65 years. The differences in rates between the CELEBREX alone and CELEBREX with ASA groups may be due to the higher risk for GI events in ASA users.

In a small number of patients with a history of ulcer disease, the complicated and symptomatic ulcer rates in patients taking CELEBREX alone or CELEBREX with ASA were, respectively, 2.56% (n=243) and 6.85% (n=91) at 48 weeks. These results are to be expected in patients with a prior history of ulcer disease (see WARNINGS — Gastrointestinal (GI) Effects — Risk of GI Ulceration, Bleeding, and Perforation).

***Complicated and symptomatic ulcer rates* in patients taking CELEBREX 400 mg BID (Kaplan-Meier rates at 9 months) based on risk factors were:** All Patients - Celebrex alone (n=3105) 0.78% and Celebrex with ASA (n=882) 2.19%; Patients < 65 Years - Celebrex alone (n=2025) 0.47% and Celebrex with ASA (n=403) 1.26%; Patients ≥ 65 Years - Celebrex alone (n=1080) 1.40% and Celebrex with ASA (n=479) 3.06%.

**Anaphylactoid Reactions:** As with NSAIDs in general, anaphylactoid reactions have occurred in patients without known prior exposure to CELEBREX. In post marketing experience, rare cases of anaphylactic reactions and angioedema have been reported in patients receiving CELEBREX. CELEBREX should not be given to patients with the aspirin triad. This symptom complex typically occurs in asthmatic patients who experience rhinitis with or without nasal polyps, or who exhibit severe, potentially fatal bronchospasm after taking aspirin or other NSAIDs (see CONTRAINDICATIONS and PRECAUTIONS, Preexisting Asthma). Seek emergency help in cases where an anaphylactoid reaction occurs.
**Advanced Renal Disease:** Treatment with CELEBREX is not recommended, but if it is used, monitoring of kidney function is advised.
**Pregnancy:** Avoid CELEBREX in late pregnancy because it may cause premature closure of the ductus arteriosus.

### PRECAUTIONS
**General:** CELEBREX cannot be expected to substitute for corticosteroids or to treat corticosteroid insufficiency. The pharmacological activity of CELEBREX in reducing inflammation, and possibly fever, may diminish the utility of these diagnostic signs in detecting infectious complications of presumed noninfectious, painful conditions.
Hepatic Effects: Borderline elevations of one or more liver associated enzymes may occur in up to 15% of patients taking NSAIDs, and notable elevations of ALT or AST (about 3 or more times the upper limit of normal) have been reported in approximately 1% of patients in clinical trials with NSAIDs. These lab abnormalities may or may not change with continuing therapy. Rare cases of severe hepatic reactions, including jaundice and fatal fulminant hepatitis, liver necrosis and hepatic failure (some with fatal outcome) have been reported with NSAIDs, including CELEBREX. In controlled clinical trials of CELEBREX, the incidence of borderline elevations (greater than or equal to 1.2 times and less than 3 times the upper limit of normal) of liver associated enzymes was 6% for CELEBREX and 5% for placebo, and about 0.2% of patients taking CELEBREX and 0.3% of patients taking placebo had notable elevations of ALT and AST. A patient with symptoms and/or signs suggesting liver dysfunction, or in whom an abnormal liver test has occurred, should be monitored carefully for evidence of the development of a more severe hepatic reaction while on therapy with CELEBREX. Discontinue CELEBREX if clinical signs and symptoms of liver disease develop, or if systemic manifestations occur (e.g., eosinophilia, rash).
**Renal Effects:** Long-term administration of NSAIDs has resulted in renal papillary necrosis and other renal injury. Renal toxicity has also been seen in patients in whom renal prostaglandins have a compensatory role in the maintenance of renal perfusion. In these patients, NSAIDs may cause a dose dependent reduction in prostaglandin formation and, secondarily, in renal blood flow, which may precipitate overt renal decompensation. Patients at greatest risk of this reaction are those with impaired renal function, heart failure, or liver dysfunction, those taking diuretics and ACE inhibitors, and the elderly. Discontinuation of NSAID therapy is usually followed by recovery to the pretreatment state. Clinical trials with CELEBREX have shown renal effects similar to those observed with comparator NSAIDs. Use caution when initiating treatment with CELEBREX in patients with considerable dehydration. Rehydrate patients first and then start therapy with CELEBREX. Use caution in patients with pre-existing kidney disease (see WARNINGS, Advanced Renal Disease).
**Hematological Effects:** In controlled clinical trials the incidence of anemia was 0.6% with CELEBREX and 0.4% with placebo. Patients on long-term treatment with CELEBREX should have their hemoglobin or hematocrit checked if they exhibit any signs or symptoms of anemia or blood loss. CELEBREX does not generally affect platelet counts, prothrombin time (PT), or partial thromboplastin time (PTT), and does not inhibit platelet aggregation at indicated dosages.
**Fluid Retention, Edema, and Hypertension:** Fluid retention and edema have been observed in some patients taking CELEBREX (see ADVERSE REACTIONS). In the CLASS study (see Special Studies — Use with Aspirin), the Kaplan-Meier cumulative rates at 9 months of peripheral edema in patients on CELEBREX 400 mg BID (4-fold and 2-fold the recommended OA and RA doses, respectively), ibuprofen 800 mg TID and diclofenac 75 mg BID were 4.5%, 6.9% and 4.7%, respectively. The rates of hypertension in the CELEBREX, ibuprofen and diclofenac treated patients were 2.4%, 4.2% and 2.5%, respectively. As with other NSAIDs, CELEBREX should be used with caution in patients with fluid retention, hypertension, or heart failure.
**Preexisting Asthma:** Do not use in patients with aspirin-sensitive asthma because of the risk of severe bronchospasm. Use with caution in patients with preexisting asthma.
**Information for Patients:** Inform patients of the following: GI bleeding which may result in hospitalization and fatal outcomes; to be alert for signs and symptoms of ulcerations and bleeding, and seek medical advice should these be observed; to promptly report GI ulceration or bleeding, skin rash, unexplained weight gain, or edema; to stop therapy and seek immediate medical help if they experience warning signs and symptoms of hepatotoxicity; to seek immediate emergency help in the case of an anaphylactoid reaction; and to avoid CELEBREX in late pregnancy.
**Laboratory Tests:** Because serious GI tract ulcerations and bleeding can occur without warning symptoms, monitor for signs or symptoms of GI bleeding. In controlled clinical trials, elevated BUN occurred more frequently in patients receiving CELEBREX compared with patients on placebo. This laboratory abnormality was also seen in patients who received comparator NSAIDs in these studies. The clinical significance of this abnormality has not been established.
**Drug Interactions:** ***General:*** Celecoxib metabolism is predominantly mediated via cytochrome P450 2C9 in the liver. Coadministration of celecoxib with drugs that are known to inhibit 2C9 should be done with caution. *In vitro* studies indicate that celecoxib, although not a substrate, is an inhibitor of cytochrome P450 2D6. Therefore, there is a potential for an *in vivo* drug interaction with drugs that are metabolized by P450 2D6. ***ACE-inhibitors:*** Reports suggest that NSAIDs may diminish the antihypertensive effect of Angiotensin Converting Enzyme (ACE) inhibitors. ***Furosemide:*** Clinical studies, and post marketing observations, have shown that NSAIDs can reduce the natriuretic effect of furosemide and thiazides in some patients. ***Aspirin:*** CELEBREX can be used with low-dose aspirin; however, concomitant administration increases the rate of GI ulceration or other complications, compared to use of CELEBREX alone. **Because of its lack of platelet effects, CELEBREX is not a substitute for aspirin for cardiovascular prophylaxis.** ***Fluconazole:*** Concomitant administration of fluconazole 200 mg QD resulted in a two-fold increase in celecoxib plasma concentration is due to the inhibition of celecoxib metabolism via P450 2C9 by fluconazole. Initiate CELEBREX at the lowest recommended dose in patients receiving fluconazole. ***Lithium:*** Mean steady state lithium plasma levels increased approximately 17% in healthy subjects receiving lithium 450 mg BID with CELEBREX 200 mg BID compared with those receiving lithium alone. Closely monitor patients on lithium when CELEBREX is introduced or withdrawn. ***Methotrexate:*** CELEBREX did not have a significant effect on the pharmacokinetics of methotrexate in rheumatoid arthritis patients. ***Warfarin:*** Monitor anticoagulant activity, particularly in the first few days, after initiating or changing therapy with CELEBREX in patients receiving warfarin or similar agents; these patients are at an increased risk of bleeding complications. In healthy subjects receiving daily doses of 2-5 mg of warfarin, celecoxib did not alter the anticoagulant effect of warfarin as determined by prothrombin time. However, in post-marketing experience, bleeding events have been reported, predominantly in the elderly, in association with increases in prothrombin time in patients receiving CELEBREX concurrently with warfarin. ***Carcinogenesis, mutagenesis, impairment of fertility:*** Celecoxib was not carcinogenic in rats given oral doses up to 200 mg/kg for males and 10 mg/kg for females (approximately 2- to 4-fold the human exposure as measured by the $AUC_{0-24}$ at 200 mg BID) or in mice given oral doses up to 25 mg/kg for males and 50 mg/kg for females (approximately equal to human exposure as measured by the $AUC_{0-24}$ at 200 mg BID) for two years. Celecoxib was not mutagenic in an Ames test and a mutation assay in Chinese hamster ovary (CHO) cells, nor clastogenic in a chromosome aberration assay in CHO cells and an in vivo micronucleus test in rat bone marrow. Celecoxib did not impair male and female fertility in rats at oral doses up to 600 mg/kg/day (approximately 11-fold human exposure at 200 mg BID based on the $AUC_{0-24}$).

***Pregnancy: Teratogenic effects:*** Pregnancy Category C. Celecoxib at oral doses ≥ 150 mg/kg/day (about 2 fold human exposure at 200 mg BID as measured by $AUC_{0-24}$), caused an increased incidence of ventricular septal defects, a rare event, and fetal alterations, such as ribs fused, sternebrae fused and sternebrae misshapen when rabbits were treated throughout organogenesis. A dose-dependent increase in diaphragmatic hernias was observed when rats were given celecoxib at oral doses ≥ 30 mg/kg/day (about 6-fold human exposure based on the $AUC_{0-24}$ at 200 mg BID) throughout organogenesis. There are no studies in pregnant women. Use CELEBREX during pregnancy only if the potential benefit justifies the potential risk to the fetus. ***Nonteratogenic effects:*** Celecoxib produced pre- and post-implantation losses and reduced embryo/fetal survival in rats at oral dosages ≥ 50 mg/kg/day (about 6 fold human exposure based on the $AUC_{0-24}$ at 200 mg BID). These changes are expected with inhibition of prostaglandin synthesis and are not the result of permanent alteration of female reproductive function, nor are they expected at clinical exposures. No human studies have been conducted on the effect of celecoxib on the closure of the ductus arteriosus. Use of CELEBREX during the third trimester of pregnancy should be avoided. ***Labor and delivery:*** Celecoxib produced no evidence of delayed labor or parturition at oral doses up to 100 mg/kg in rats (about 7-fold human exposure as measured by the $AUC_{0-24}$ at 200 mg BID). The effects of CELEBREX on labor and delivery in pregnant women are unknown. ***Nursing mothers:*** It is not known whether this drug is excreted in human milk. Because many drugs are excreted in human milk and because of the potential for serious adverse reactions in nursing infants from CELEBREX, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. ***Pediatric Use:*** Safety and effectiveness in pediatric patients below the age of 18 years have not been evaluated. ***Geriatric Use:*** Of the total number of patients who received CELEBREX in clinical trials, more than 3,300 were 65–74 years of age, while approximately 1,300 additional patients were 75 years and over. No substantial differences in effectiveness were observed between these subjects and younger subjects. In clinical studies comparing renal function as measured by the GFR, BUN and creatinine, and platelet function as measured by bleeding time and platelet aggregation, the results were not different between elderly and young volunteers. However, as with other NSAIDs, including those that selectively inhibit COX-2, there have been more spontaneous post-marketing reports of fatal GI events and acute renal failure in the elderly than in younger patients (see WARNINGS — Gastrointestinal (GI)Effects — Risk of GI Ulceration, Bleeding, and Perforation).

### ADVERSE REACTIONS
***Adverse events occurring in ≥2% of Celebrex patients from Celebrex premarketing controlled arthritis trials, regardless of causality at recommended doses (n=4146):*** abdominal pain 4.1%, diarrhea 5.6%, dyspepsia 8.8%, flatulence 2.2%, nausea 3.5%, back pain 2.8%, peripheral edema 2.1%, injury-accidental 2.9%, dizziness 2.0%, headache 15.8%, insomnia 2.3%, pharyngitis 2.3%, rhinitis 2.0%, sinusitis 5.0%, upper respiratory tract infection 8.1%, rash 2.2%. 7.1% of patients receiving CELEBREX and 6.1% for placebo discontinued due to adverse events in placebo or active controlled clinical trials. Among the most common reasons for discontinuation due to adverse events in the CELEBREX treatment groups were dyspepsia and abdominal pain (0.8% and 0.7%, respectively). Among placebo patients, 0.6% discontinued due to dyspepsia and 0.6% due to abdominal pain. The following adverse events occurred in 0.1 1.9% of patients regardless of causality.
**Celebrex (100-200 mg BID or 200 mg QD): GI:** Constipation, diverticulitis, dysphagia, eructation, esophagitis, gastritis, gastroenteritis, gastroesophageal reflux, hemorrhoids, hiatal hernia, melena, dry mouth, stomatitis, tenesmus, tooth disorder, vomiting; ***Cardiovascular:*** Aggravated hypertension, angina pectoris, coronary artery disorder, myocardial infarction; ***General:*** Allergy aggravated, allergic reaction, asthenia, chest pain, cyst NOS, edema generalized, face edema, fatigue, fever, hot flushes, influenza like symptoms, pain, peripheral pain; ***Resistance mechanism disorders:*** Herpes simplex, herpes zoster, infection bacterial, infection fungal, infection soft tissue, infection viral, moniliasis, moniliasis genital, otitis media; ***Central, peripheral nervous system:*** Leg cramps, hypertonia, hypoesthesia, migraine, neuralgia, neuropatny, paresthesia, vertigo; ***Female reproductive:*** Breast fibroadenosis, breast neoplasm, breast pain, dysmenorrhea, menstrual disorder, vaginal hemorrhage, vaginitis; ***Male reproductive:*** Prostatic disorder; ***Hearing and vestibular:*** Deafness, ear abnormality, earache, tinnitus; ***Heart rate and rhythm:*** Palpitation, tachycardia; ***Liver and biliary system:*** Hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic and nutritional:*** BUN increased, CPK increased, diabetes mellitus, hypercholesterolemia, hyperglycemia, hypokalemia, NPN increase, creatinine increased, alkaline phosphatase increased, weight increase; ***Musculoskeletal:*** Arthralgia, arthrosis, bone disorder, fracture accidental, myalgia, neck stiffness, synovitis, tendinitis; ***Platelets (bleeding or clotting):*** Ecchymosis, epistaxis, thrombocythemia; ***Psychiatric:*** Anorexia, anxiety, appetite increased, depression, nervousness, somnolence; ***Hemic:*** Anemia; ***Respiratory:*** Bronchitis, bronchospasm, bronchospasm aggravated, coughing, dyspnea, laryngitis, pneumonia; ***Skin and appendages:*** Alopecia, dermatitis, nail disorder, photosensitivity reaction, pruritus, rash erythematous, rash maculopapular, skin disorder, skin dry, sweating increased, urticaria; ***Application site disorders:*** Cellulitis, dermatitis contact, injection site reaction, skin nodule; ***Special senses:*** Taste perversion; ***Urinary system:*** Albuminuria, cystitis, dysuria, hematuria, micturition frequency, renal calculus, urinary incontinence, urinary tract infection; ***Vision:*** Blurred vision, cataract, conjunctivitis, eye pain, glaucoma.
**Other serious adverse reactions which occur rarely (estimated < 0.1%), regardless of causality:** Cases reported only in the post marketing experience are indicated in italics. ***Cardiovascular:*** Syncope, congestive heart failure, ventricular fibrillation, pulmonary embolism, cerebrovascular accident, peripheral gangrene, thrombophlebitis, *vasculitis;* ***GI:*** Intestinal obstruction, intestinal perforation, GI bleeding, colitis with bleeding, esophageal perforation, pancreatitis, ileus; ***Liver and biliary system:*** Cholelithiasis, *hepatitis, jaundice, liver failure;* ***Hemic and lymphatic:*** Thrombocytopenia, agranulocytosis, *aplastic anemia, pancytopenia, leukopenia;* ***Metabolic:*** *Hypoglycemia, hyponatremia;* ***Nervous system:*** *Aseptic meningitis,* ataxia, suicide; ***Renal:*** Acute renal failure, *interstitial nephritis;* ***Skin:*** *Erythema multiforme, exfoliative dermatitis, Stevens-Johnson syndrome, toxic epidermal necrolysis;* ***General:*** Sepsis, sudden death, *anaphylactoid reaction, angioedema.*

**Safety Data from CLASS Study:**
*Hematological Events:*
During this study (see Special Studies — Use with Aspirin), the incidence of clinically significant decreases in hemoglobin (>2 g/dL) confirmed by repeat testing was lower in patients on CELEBREX 400 mg BID (4-fold and 2-fold the recommended OA and RA doses, respectively) compared to patients on either diclofenac 75 mg BID or ibuprofen 800 mg TID: 0.5%, 1.3% and 1.9%, respectively. The lower incidence of events with CELEBREX was maintained with or without ASA use (see CLINICAL STUDIES — Special Studies — Platelets).

*Withdrawals/Serious Adverse Events:*
Kaplan-Meier cumulative rates at 9 months for withdrawals due to adverse events for CELEBREX, diclofenac and ibuprofen were 24%, 29%, and 26%, respectively. Rates for serious adverse events regardless of causality were not different across treatment groups, respectively, 8%, 7%, and 8%.

Based on Kaplan Meier cumulative rates for investigator reported serious cardiovascular thromboembolic adverse events (includes myocardial infarction, pulmonary embolism, deep venous thrombosis, unstable angina, transient ischemic attacks or ischemic cerebrovascular accidents), there were no differences between the CELEBREX, diclofenac, or ibuprofen treatment groups. The rates in all patients at 9 months for CELEBREX, diclofenac, and ibuprofen were 1.2%, 1.4%, and 1.1%, respectively. The rates for non-ASA users in each of the three treatment groups were less than 1%. The rates for myocardial infarction in each of the three non-ASA treatment groups were less than 0.2%.

**Adverse events from analgesia and dysmenorrhea studies:** About 1,700 patients were treated with CELEBREX in analgesia and dysmenorrhea studies. All patients in post-oral surgery pain studies received a single dose of study medication. Doses up to 600 mg/day of CELEBREX were studied in primary dysmenorrhea and post-orthopedic surgery pain studies. The types of adverse events in the analgesia and dysmenorrhea studies were similar to those reported in arthritis studies. The only additional adverse event reported was post-dental extraction alveolar osteitis (dry socket) in the post-oral surgery pain studies.

### OVERDOSAGE
Doses up to 2400 mg/day for up to 10 days in 12 patients did not result in serious toxicity. Symptoms following acute NSAID overdoses are usually limited to lethargy, drowsiness, nausea, vomiting, and epigastric pain, which are generally reversible with supportive care. GI bleeding can occur. Hypertension, acute renal failure, respiratory depression and coma may occur, but are rare. Anaphylactoid reactions have been reported with therapeutic ingestion of NSAIDs, and may occur following an overdose. Manage patients by symptomatic and supportive care following an overdose. There are no specific antidotes. Dialysis is unlikely to be useful. Emesis and/or activated charcoal (60 to 100 g in adults, 1 to 2 g/kg in children) and/or osmotic cathartic may be indicated in patients seen within 4 hours of ingestion with symptoms or following a large overdose. Forced diuresis, alkalinization of urine, hemodialysis, or hemoperfusion may not be useful.

### DOSAGE AND ADMINISTRATION
**Osteoarthritis** - 200 mg QD or 100 mg BID.
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**Hepatic Insufficiency:** Reduce daily dosage by 50% for patients with moderate hepatic impairment (Child-Pugh Class B).

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"There's a saying in the trade," says Yung Chin. "'A bow maker never vacations in Brazil.'"

by drought in a Recife nursery, and inviting such authorities as Haroldo Calvacante de Lima, director of the Rio de Janeiro Botanical Garden, to Paris to consult with IPCI on growing pau-brasil. The trees' needs are little understood. Despite pernambuco's status as Brazil's official national tree, and despite its long commercial history, its growing habits and preferred habitats are still mysterious. There is not even a scientific consensus on how many varieties and species of pau-brasil exist.

To fill this knowledge gap, IPCI sought out the cacao farmer's research concern and began to shape with it a program that includes population inventories and taxonomic studies. If all goes as planned, the studies, paid for by contributions from bow makers around the world, will culminate in the replanting of pau-brasil in the cacao habitats of Bahia state. Cacao, the source of chocolate, is a shade-loving plant; by coupling a pernambuco overstory with the welfare of the cacao crop beneath it, the cacao research center's botanists hope to provide farmers with an economic incentive for keeping the trees standing during the 30 years or so needed to produce usable wood.

A quarter-century ago, wood dealer and bow maker Horst John recognized the need to replenish the dwindling stock of trees and began planting pernambuco on his property in Guarana. His effort has been expanded by Jacy Sousa, who has headed Horst John Bows since the founder's death in November 1997, and is being replicated by Arcos Brazil and Waterviolet Bows, also in the Guarana area, and by Marco Raposo Bows farther south in Domingos Martins. Floriano Schaefer, who runs Arcos Brazil with Celso de Mello, has worked to salvage and use nonliving sources of pernambuco, such as dead logs lying on the forest floor.

Those same bow makers have been spearheading IPCI's efforts with the government, which require a native's understanding of the Byzantine world of Brazilian law and politics, a territory less charted and fraught with greater peril than the country's snake-infested forests. Federal and state laws already forbid the cutting of pernambuco under most circumstances, and the transportation or use of most of the wood. As a result, Brazilian bow companies have come under close inspection by the national ecological policing agency,

CONTINUED ON PAGE 63

International Pernambuco Conservation Initiative president Yung Chin (at his workshop near Carnegie Hall in New York City) works with bow makers in Brazil to save the tree. Legendary bows (right, from left: a Dodd, Bausch, Sartory, Peccatte and Henry) are brought to Chin for restoration. Many experts insist that today's bows are as good as any ever made.

ERICA FREUDENSTEIN (2)

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Virtuoso Pablo Casals, then 84, used a pernambuco bow when he performed at the White House for President and Mrs. Kennedy on November 13, 1961. A reporter wrote that the cellist's artistry with his bow spoke to "our belief in the staying power of man."

CECIL STOUGHTON / WHITE HOUSE / JOHN FITZGERALD KENNEDY LIBRARY, BOSTON

CONTINUED FROM PAGE 61

which wants assurances that the companies' wood stocks (and some of the wood they've sold to foreign bow makers) do not come from illegal sources. As the Brazilian makers labor to demonstrate that their suppliers are reputable, the IPCI bow makers must allay other suspicions. Brazilians have a fear, grounded in the hard lessons of their history, of the intentions of outsiders, who have traditionally come to extract the nation's natural riches but not to help the country. IPCI bow makers have had to ensure that they are not merely putting an idealistic face on the same exploitation that supplied wood to their professional forebears for 200 years.

To that end, the contract that IPCI signed with the cacao research center in November 2003 goes far beyond simply ensuring the future of the tree. It offers environmental education and economic support for poor and landless farmers. Thanks partly to the involvement of the German Association for Technical Cooperation, an agency dedicated to conservation and development issues, the contract is also integrated with efforts to establish bio corridors—extended and uninterrupted ecosystems—critical to the survival of many species of the once-universal, now fragmented Mata Atlantica. "This is big," Yung Chin observed on a tropical Bahian summer evening last November, after he, Klaus Grünke, Marco Ciambelli, Charles Espey and Marco Raposo had hashed out the final details of the accord with the cacao research center. "Three years ago I thought we were just going to go to Brazil and dig a hole in the forest and throw some money in. Boy, was I wrong. We're part of something that's bigger than we ever imagined."

The profound interconnection between a musical tool, a plant, an ecology, an economy, and a society and its history is a lesson of the forest. On the June day in 2002 when the visiting bow makers walked into the Mata Atlantica to find the old pau-brasil tree, José Roberto de Melo explained the significance of the plants they beheld: how this vine was sacred in the African religions transplanted to Brazil by the slave trade, how another had medicinal use. One of the cooperative's workers cut a large leaf from a palmetto and held it up with a smile. "This is an instrument too," he said, one that the aboriginal Indians had used to communicate over long distances. He hit the end of the stalk with the shank of his machete, and a loud, hollow bass note boomed through the forest. "Warning," he translated. The IPCI bow makers are sounding a similar alarm: the future of a high art rests on the future of an imperiled tree.

Move over, John Wayne. John Lee Hancock's epic re-creation of the 1836 battle between Mexican forces and Texas insurgents casts the mythic massacre in a more historically accurate light

BY BRONSON TATE

# REMEMBERING

Although the Alamo's defenders—including Davy Crockett (played by Billy Bob Thornton, bearing a charge, above)—fought bravely, the mission complex (in a c. 1885 depiction of the garrison) was nearly indefensible. General Santa Anna, commander of the Mexican Army, called it "an irregular fortification hardly worthy of the name."

EACH YEAR SOME THREE MILLION VISITORS, eager to glimpse a fabled American landmark, converge on a tree-shaded section of downtown San Antonio. In this leafy urban neighborhood, many of them,whether from Berlin or Tokyo or Dime Box, Texas, appear lost. The sightseers glance from their guidebooks to a towering Hyatt Hotel, to the historic 1859 Menger Hotel, to the Crockett Hotel—now that, they may tell themselves, sounds promising—all hard by a drug store, a post office, parking lots and a dingy café serving $5.49 chicken-fried steaks. None of this quite squares with their ideas of the place—largely formed by movie images of John Wayne, eternally valiant in the role of Davy Crockett, defending a sprawling fortress on a vast Texas prairie in 1836. ~ THEN TOURISTS round a corner to find themselves facing a weathered limestone church, barely 63 feet wide and 33 feet tall at its hallowed hump, that strikes many as some sort of junior-size replica rather than a heart-grabbing monument. "The first impression of so many who come here is, '*This* is it?'" says

# THE ALAMO

historian Stephen L. Hardin. "Of course, they're looking only at the church, not the entire Alamo," he says of the old Spanish mission that became an unlikely fortress. (The word *alamo* means "cottonwood" in Spanish. The mission, established in 1718 and erected on this site in 1724 near the San Antonio River, was bordered by stands of poplars.) "It does seem dwarfed by surrounding hotels. I overhear people all the time saying, 'It's so small.'"

Small it may be, but the "shrine to Texas freedom" looms large in the annals of courage. With the release this month of the new movie *The Alamo*, filmgoers far too young to remember the 1960 epic, an outsize drama showcasing Wayne as the bold frontiersman Crockett—or actor Fess Parker's portrayal of a coonskin-capped Crockett on the 1954-55 Disney television series of that name—may discover anew the dramatic power of a uniquely American saga. In this case, the heroic triumvirate of Alamo defenders—William B. Travis, James Bowie and David (as he called himself) Crockett—are portrayed, respectively, by Patrick Wilson, Jason Patric and Billy Bob Thornton.

By no means a remake of Wayne's histrionic chronicle—"there was hardly a line of historically accurate dialogue in it," says North Carolina State University historian James E. Crisp—the new, $90 million film from Texas-born director John Lee Hancock is a graphic and largely factual rendition of the legendary battle between insurgent Texas settlers and the Mexican Army.

For many Americans, the actual confrontation remains a symbol of the courage of ordinary men placed in extraordinary circumstances. Others see it as emblematic of America's territorial ambitions in an era of Manifest Destiny.

Andres Tijerina, a historian at Austin Community College, recalls the day in 1958 at Edison Junior High in San Angelo, Texas, when his history teacher finished her lesson on the Alamo by glaring at him, a kid who, like countless American youngsters, was hooked on the Fess Parker TV series and longed for a coonskin cap. "You're a Mexican," she said to Tijerina, even though he was a third-generation U.S. citizen. "How do you explain what they did to Davy Crockett?"

"That was the last time," says Tijerina, "that I ever wished for a coonskin cap."

"The Alamo became a hammer for bashing Mexican-Americans in Texas," says Crisp, a Yale-educated Texan. "It was portrayed as a race war" between Mexicans on one side and American settlers thirsting for freedom on the other. But "on that battlefield there were free blacks, slaves, Indians from central Mexico who spoke no Spanish, Tejanos [Mexicans who sided with the Americans], Europeans, including an Italian general . . . It was almost a laboratory in multiculturalism. It was *not* a race war."

All kids growing up in 1950s Texas—as I did—were raised on textbooks that omitted or obscured the fact that the Alamo counted among its defenders Spanish-speaking, Mexican-born Tejanos who fought bravely. "They are the people who often get erased from the story of Texas independence," says Crisp, who appeared in a recent PBS documentary on the role of Tejanos in the Texas Revolution. "They had their own reasons to fight for Texas independence. This Anglo-Mexican cooperation was purged from the Alamo myth." Textbooks of the time also neglected to mention that many Alamo heroes, foremost among them Travis and Bowie, had been slaveholders, even slave *traders*, or that one account of the 12-day Alamo siege, and lightning-quick battle on the 13th day, came from a defender who survived—Travis' slave, a 23-year-old African-American man known to history only as Joe.

"TELLING THIS TALE is an awesome responsibility," director Hancock, 47, told me in his trailer during the final days of filming last summer. A graduate of Baylor Law School and a screenwriter, Hancock presided over 101 production days that saw Central Texas temperatures go from 22 degrees in January to 102 degrees in August. "I feel the burden of this film in a good way," he says. "I want to please myself, but I also want to please that 8-year-old in the audience who might make his first trek to the Alamo holding the hand of his grandmother—just as I did."

*BRONSON TATE is a pseudonym for a writer based in Texas.*

P. 64 DEANA NEWCOMB / TOUCHSTONE PICTURES; PP. 64,65 BETTMANN / CORBIS

Today, visitors to downtown San Antonio (where the Alamo, above, is dwarfed by surrounding buildings) find a weathered limestone church—

Hancock says his intention was to convey depth and humanity upon Mexican soldiers while portraying Travis, Bowie and Crockett less as freedom's icons than as mortal, fallible men trying to do their best in a difficult situation. Yet Hancock recoils at the suggestion that the movie might be viewed as an exercise in political correctness. "If I had deliberately set out to tell only 'the Mexican side,' it would have ended up on the editing room floor," he says. "Santa Anna may be the most fascinating guy in the movie, and I can't deny an attempt to convey that a very large Anglo constituency [at the Alamo] was interested in keeping slavery, but ultimately, I looked for those things that would tell the very best story. . . . The facts of the Alamo are far more interesting than the mythology."

MEXICO HAD A MARKETING PROBLEM. Soon after gaining independence from Spain, in 1821, the young republic desperately wanted to populate its northern state, Texas, to solidify its grip on a huge, lawless territory that the Spanish had never effectively colonized. But few "interior" Mexicans south of the Río Grande wanted to move to the Texas province, largely because it was inhabited by Apaches and Comanches, who were not looking for neighbors. So Mexico offered U.S. settlers cheap land—on the condition they swear allegiance to Mexico and convert to Catholicism. (A good many settlers no doubt failed to abide by those conditions.) Ultimately, says historian William C. Davis, "the Anglos would pose a greater threat than ever the Comanches had."

Not only did the Mexican government offer land grants to any person or family who agreed to settle in Texas; it also, under the Mexican Constitution of 1824, guaranteed that newcomers would pay no taxes for at least seven years. And to sweeten the deal, Mexico—despite having abolished slavery in the republic—would allow Anglo settlers to bring along with them any slaves they already held.

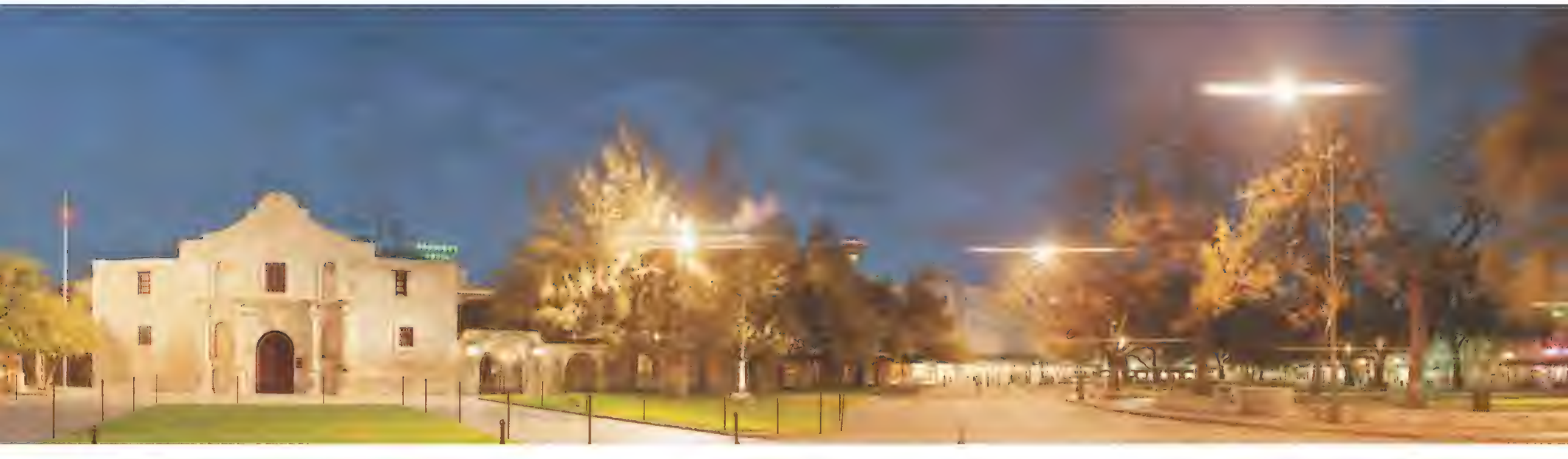
Before long, immigrants were arriving from nearly every state east of the Mississippi, as well as from France, Germany, Ireland, Denmark, England and Scotland. Edwin Hoyt, author of *The Alamo: An Illustrated History*, writes that typical settler Dr. Amos Pollard, a New York City physician with a failing practice, awoke one morning in 1834, read an advertisement for land in Columbia, Texas, and set out almost immediately to claim some for himself. Pollard, who would die at the Alamo, where he had served as doctor, settled alongside blacksmiths and trappers from Tennessee, an Irish artist, a Frenchman who had served as a soldier in Napoleon's army and jailbirds from Alabama. Most of the newcomers, according to Hardin, were "descended from America's first revolutionaries, and many had fought with Andrew Jackson in 1815 at New Orleans" against the British.

Among those headed for the new frontier was Moses Austin, a Connecticut-born mining magnate, judge and slaveholder from the Missouri Territory who had received permission from Mexican officials in San Antonio to bring 300 families with him. Although he contracted pneumonia and died in 1821 before he could lead settlers to Texas, his son Stephen succeeded in transplanting the first of some 1,500 families. Today, of course, the capital of Texas bears the Austin name.

By 1834, only 31 years after the United States had doubled its territory with the Louisiana Purchase, tens of thousands of Americans had come to Texas, a place portrayed in newspapers back East as a land of milk and honey with boundless forests and "smiling prairies [that] invite the plough." (Understandably, there was no mention of scorching summers or lowlands infested with disease-carrying mosquitoes.)

Some settlers, however, had come to Texas uninvited, and before long, the fledgling republic of Mexico was viewing the newcomers warily: by 1830, Americans in Mexico outnumbered Mexicans almost five to one. Although the Mexican congress prohibited further immigration from the United States in April of that year, squatters continued to pour in. Four years later, Mexico ordered the removal of all illegal settlers and the disarming of Texians, as the Americans called themselves (the term would later be contracted to Texans). The man behind the order was a handsome egotist and power-crazed dictator who called himself the Napoleon of

PP. 66,67 L. CLARKE / CORBIS



63 feet wide and 33 feet tall at its hallowed hump. Says historian Stephen L. Hardin, "The first impression of so many who come here is, '*This* is it?'"

the West: President-General Antonio López de Santa Anna.

Tensions leading to this order had mounted in the preceding year. In 1833, Stephen Austin rode to Mexico City to urge the government there to confer separate statehood, within the Mexican confederation, on Texas. The Mexican government, not surprisingly, evinced little enthusiasm for such an arrangement. Austin then fired off an intemperate letter to friends in San Antonio, telling them to ignore the authority of Mexico City. Austin's letter was intercepted; as a result, he was thrown into jail in Mexico City for 18 months. Austin returned home convinced that his fellow colonists had to resist Santa Anna, who had already developed a reputation as a brutal man who sanctioned rape and mass executions by his soldiers.

Within two years, the Mexican congress had authorized Santa Anna to take up arms against the insurrectionists. On November 12, 1835, Texas chose the brilliant but dissipated Sam Houston, who had served under Jackson and had been former governor of Tennessee, as its commander. Santa Anna, lusting for a fight, departed central Mexico in late December. By January 1836, Texians were hearing rumors that the president-general and some 6,000 men were headed their way to teach them a lesson.

IN THE YEAR LEADING UP to the battle of the Alamo, a number of small but significant skirmishes between settlers and Mexicans had taken place, one of the most important of which was the Texians' virtually bloodless capture, on December 9, 1835, of the Alamo itself, then a crumbling three-acre mission under the command of Gen. Martín Perfecto de Cós. Says historian Davis, "The Texians kept Mexican arms because they needed them, and allowed Mexican prisoners to go home because they would have been a drain on Texian resources if kept as prisoners."

By early February 1836, Travis, Bowie and Crockett, three volunteer soldiers, had come to San Antonio to join the struggle for independence. Bowie, fleeing his own checkered past, had arrived in Texas from Louisiana in the late 1820s. In league with his brother Rezin (said to have designed the knife that bears the family name), Bowie, a former slave smuggler, had masterminded a complex series of failed Louisiana land swindles; he had hoped to recoup his fortune by speculating in Texas acreage. He was, says Hardin, "a bit of a thug." But Bowie possessed virtues as well: a born leader, he was utterly fearless and he outwitted the enemy from the moment the Texians began skirmishing with Mexican regulars. He spoke and wrote fluent Spanish and maintained close friendships within the Tejano community: in 1831, he had married the daughter of a prominent Tejano family from San Antonio; his young wife had died of cholera in 1834. At the Alamo, Bowie would take command of the volunteer company.

William B. Travis was Bowie's opposite. Bookish, regimented and something of a prig, he had begun to build a law practice in the Texas town of Anahuac. He had acquitted himself well in a clash with the Mexicans in that settlement, participated in the taking of the Alamo and accepted a commission there, assuming responsibility for the formerly enlisted men, or regulars. At the final Alamo battle he would confront the first wave of attackers.

Of the three men, Crockett was the most charismatic. "He was probably America's first celebrity," says Hardin of the three-term Tennessee congressman and frontier hero, a renowned marksman and tracker who had served under Jackson in the Creek War of 1813-14, a campaign against Alabama's Indian tribes. "He came into the Alamo, and these hardened men surely stopped and said, 'My God, there's a living legend.' He was the one you'd want to invite over for dinner—sort of a cross between Will Rogers and Daniel Boone."

Born in 1786, Crockett had played hooky from school and run away from his Tennessee home to escape his father. He began his military-political career in his mid 20s and was elected to his first Congressional term in 1827. Within a few short years he would become the subject of tall-tale biographies. Like politicians of today, he penned a memoir that was meant to launch a presidential campaign—against Andrew Jackson in 1836—but that plan was derailed when he lost his bid for a fourth Congressional term in 1835. It was then that he decided to go to Texas, where he would write to friends that he had

MOVIE STILLS: DEANA NEWCOMB / TOUCHSTONE PICTURES (3); TEXAS STATE LIBRARY & ARCHIVES COMMISSION; ERIC BEGGS / STATE PRESERVATION BOARD, AUSTIN TEXAS

The Alamo's disparate cast of characters were united by destiny. From left, as portrayed in the film and in portraits: William Travis, played by

reached "the garden spot of the world."

"Crockett had real wisdom," says Hardin. "The more you learn about him, the more you like him." Along with a handful of companions—fellow Tennesseans who also had once served under Jackson—Crockett set out for the Alamo looking for adventure. "It was pure chance that brought him there," says Davis. Crockett quickly became a favorite among the men.

On March 2, 1836, some 59 insurgents, Houston among them, convened in Washington-on-the-Brazos and issued a manifesto declaring Texas' independence from Mexico—however unprepared the settlers may have been for the consequences of such an action. "Most people don't realize how disorganized the Texians were," says Crisp. "The ambitions and egos of those would-be commanders disrupted any orderly command structure. And this whole independence thing was thrust on them way before they were ready."

In stark contrast to the motley Texians, Santa Anna's cavalry men wore dark blue "coatees" with white metal buttons and blue campaign overalls with a red, leather-reinforced seam stripe, and helmets festooned with a comb of black horsehair. They were armed with lances, sabers, short-barreled infantry muskets and the Pageant carbine, a British surplus rifle.

But the cavalry's sartorial grandeur could not disguise the fact that many of Santa Anna's conscripted soldiers were Indians pulled from their villages for an agonizing march north through the record-setting cold winter of 1836. "Mules and soldiers were freezing to death," says Hardin. The hapless soldiers wrapped rags around their feet and packed grass and hay inside the rags.

When they were not fighting frostbite and disease, the men endured repeated attacks from Comanches, who raided them for muskets, blankets and food. With no idea who they would be battling and no combat experience, these shabby, half-starved peasants hardly inspired fear.

Once they reached San Antonio on February 23, many of Santa Anna's officers were baffled as to why the general seemed so eager to attack, rather than waiting on more artillery. "Santa Anna constantly overplays his hand," says Hardin of a character flaw that even the general himself recognized. "He once said, 'If I were to be made God, I would wish for more.'" Santa Anna ordered the fort bombarded by cannon. Inside, the fewer than 200 Texians grew anxious. Ominously, the general had raised a blood-red flag, signifying that no quarter would be given. Crockett did his best to keep up spirits, playing tunes on his fiddle.

It is doubtful that the music soothed Travis, the garrison's intense 26-year-old commander. "The John Wayne film made Travis out to be sort of foppish and prissy," says Hardin, "but he wasn't that way at all. He didn't drink, which was rare back then, but he would buy everyone else drinks. He just wanted to avoid failure at all costs."

In a letter of February 24, Travis called on the "People of Texas and all Americans in the world" to send reinforcements: "I am besieged by a thousand or more of the Mexicans under Santa Anna!" he wrote. "I have sustained a continual Bombardment & cannonade for 24 hours & have not lost a man. The enemy has demanded a surrender at discretion [meaning the safety of surrendered men would not be guaranteed], otherwise, the garrison are to be put to the sword, if the fort is taken. I have answered the demand with a cannon shot, & our flag still waves proudly from the walls. I shall never surrender or retreat. Then, I call on you in the name of Liberty, of patriotism & every thing dear to the American character, to come to our aid with all dispatch. The enemy is receiving reinforcements daily & will no doubt increase to three or four thousand in four or five days. If this call is neglected, I am determined to sustain myself as long as possible & die like a soldier who never forgets what is due his own honor & that of his country. Victory or Death."

Travis had already appealed to Col. James W. Fannin, a West Point dropout and slave trader who had about 300 men and four cannon, but little ammunition and few horses, at the Spanish presidio at Goliad, some 100 miles away. Fannin

Patrick Wilson; Jason Patric as Jim Bowie; Billy Bob Thornton as Davy Crockett; Dennis Quaid as Sam Houston; Emilio Echeverria as Santa Anna.

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set out for San Antonio on February 28, but three wagons broke down almost immediately, and crossing the flooded San Antonio River consumed precious time. When the men made camp, they neglected to tie up their oxen and horses, many of which wandered off in the night.

Fannin returned to Goliad, where he ignored additional pleas from Travis. "Fannin was just in over his head," says Crisp. Fannin would later fight bravely and would ultimately die at the hands of Santa Anna's troops. "But he would have been nuts to go to the Alamo," Crisp adds.

Fess Parker's folksy portrayal of Davy Crockett (in the 1950s Disney TV series of that name) fueled the Alamo myth.

Santa Anna must have known the Alamo would be no match for his forces. Built by Spanish priests with Indian labor, the mission was never meant to be a fortress. Lacking extended walls or rifle parapets, it was almost impossible to defend—not because it was too small but because it was too big. Its main plaza, now hidden beneath downtown San Antonio's streets, comprised almost three acres, with nearly a quarter-mile of adobe walls that were scarcely cannon-proof and easily scaled with ladders—an "irregular fortification hardly worthy of the name," sniffed Santa Anna.

The morning of March 3 brought bad news. Travis' trusted subordinate, James Bonham, rode in from Goliad with word that Fannin would not be coming with help. Then, on March 4, one thousand fresh Mexican soldiers arrived from the west. "Take care of my little boy. . . ," Travis wrote to David Ayres, a friend who was keeping his son. "If the country should be lost and I should perish, he will have nothing but the proud recollection that he is the son of a man who died for his country." Travis also wrote to the insurgent settlers assembled in Washington-on-the-Brazos: "I will. . . . do the best I can under the circumstances . . . and although [my men] may be sacrificed to the vengeance of a Gothic enemy, the victory will cost the enemy dear, that it will be worse for him than defeat."

By March 5, Mexican troops were lashing ladders against the fort's walls in preparation for an assault, and according to the account of Mexican general Vincente Filisola, the besieged men dispatched a woman to propose terms of surrender to Santa Anna. Once again Santa Anna refused to negotiate terms. His decision was purely political, says Hardin. "Militarily, it was stupid: storming the Alamo needlessly sacrificed the lives of hundreds of men. But Santa Anna wanted to be able to write back to Mexico City that he had annihilated the rebels."

Documentary accounts of the final battle, on March 6, are based largely on journals of Mexican officers and the stories of a few noncombatant survivors who had sheltered inside the Alamo. At about 5:30 a.m., some 1,100 of Santa Anna's men moved quietly under patchy bright moonlight to surround the garrison. Some of the general's young soldiers were so excited they could not maintain silence. *Viva Santa Anna*! they shouted. *Viva la Republica*! Their cries alerted the Alamo's defenders. "Come on, boys," Travis shouted as he sprinted to the walls, "the Mexicans are upon us, and we'll give them hell!"

The Texians filled their cannons with every available piece of metal—hinges, chains, nails, bits of horseshoes—and sprayed deadly shot over their tightly bunched attackers, who carried axes, crowbars, ladders and muskets fixed with bayonets. The Texians' nine-pound cannonballs inflicted heavy casualties, splattering flesh and jagged bones over soldiers who were not themselves hit. The carnage caused some Mexicans to attempt retreat, but officers forced them back into battle at swordpoint.

The wounded shrieked in agony, some begging to be put out of their misery. "The shouting of those being attacked . . . ," wrote Lt. Col. José Enrique de la Peña, "pierced our ears with desperate, terrible cries of alarm in a language we did not understand. . . . Different groups of soldiers were firing in all directions, on their comrades and on their officers, so that one was as likely to die by a friendly hand as by an enemy's." At the Alamo's 12-foot north wall, the Mexicans felled Travis with a musket ball to the forehead. Then Santa Anna sent in more troops, bringing the assault forces to nearly 1,800. Within about half an hour, the Texians retreated toward the barracks and chapel, hemmed in hopelessly for one last, bloody stand.

"Great God, Sue, the Mexicans are inside our walls!" screamed Capt. Almaron Dickinson to his wife, Susanna. "All is lost! If they spare you, save my child." Susanna and her infant daughter, Angelina, took shelter in the church's sacristy, along with several Tejano women and children, all of whom, in addition to several unidentified Texian slaves, Santa Anna would spare.

In the Alamo's final minutes, the fighting turned to hand-to-hand combat with knives, swords and bayonets. Some Texians tied white cloths to bayonets and thrust them through the broken walls, screaming their wish to surrender

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in whatever Spanish they could command. Historian Alan Huffines believes as many as 50 defenders, not accounted for in the oft-cited number of 189 killed, fled the Alamo over the low east wall, only to be slaughtered by Mexican lancers positioned outside the fortress. (Stricken by what is now thought to be typhoid pneumonia, delirious and probably near death, Bowie was slain in his bed.)

Finally, using cannons they had captured from the defenders, the Mexicans blasted open the entrance to the chapel and butchered the last defenders, except, many historians believe, for Crockett and perhaps a half dozen of his men, who may have been taken alive. In this scenario, Gen. Manuel Fernandez Castrillón wanted to spare the men. But according to de la Peña's account, when Santa Anna finally entered the Alamo, he ordered their immediate execution. In the end, says Davis, "We don't know where or how Crockett died, and we never will."

Santa Anna ordered the bodies of all the Texians heaped onto grisly pyres, inside and outside the Alamo, and set afire. "The bodies," wrote de la Peña, "with their blackened and bloody faces disfigured by desperate death, their hair and uniforms burning at once, presented a dreadful and truly hellish sight."

Although the idea that the Alamo defenders refused even to contemplate surrender is an article of faith for many people, Crisp says "it is just a myth that they pledged to die no matter what. That's the myth that is pervasive in the Fess Parker and John Wayne versions. But these were brave guys, not stupid [ones]."

In the aftermath of the battle, Texians exaggerated Mexican casualties while Santa Anna underreported them. Historian Thomas Ricks Lindley, author of *Alamo Traces*, used numerous Mexican sources to conclude that Mexican fatalities were about 145 on March 6, and that 442 Mexicans were wounded during the entire siege. Other research suggests as many as 250 wounded Mexican soldiers eventually died in San Antonio.

As Santa Anna walked among the wounded, many undoubtedly writhing in pain, he is said to have remarked: "These are the chickens. Much blood has been shed, but the battle is over. It was but a small affair."

John Wayne made his directorial debut and starred as unabashedly heroic Davy Crockett in the 1960 film *The Alamo*.

SANTA ANNA'S BUTCHERY achieved the effect he had sought. Army Capt. John Sharpe described the reaction in the town of Gonzales, which had sent troops to the Alamo, when news of the massacre arrived: "Not a sound was heard, save the wild shrieks of the women, and the heart-rending screams of the fatherless children." Many Texas families soon pulled up stakes and fled eastward.

Forty-six days after the fall of the Alamo, however, Santa Anna met his match. The general, flush with a second major victory at Goliad, where he slaughtered Fannin and his some 350 men but lost many of his most experienced fighters, marched east with about 700 troops (later reinforced to 1,200) toward present-day Houston. He camped on high ground at San Jacinto.

But Sam Houston and a force of about 900 men had gotten there first. By April 21, Santa Anna's troops were exhausted and hungry from their march. "They had probably gone two days without sleep," says Hardin. "Many just collapsed in a heap."

At about 3:30 p.m., the Texians hurtled through the brush, bellowing, "Remember the Alamo! Remember Goliad!," killing unarmed Mexicans as they screamed, *Mi no Alamo*! *Mi no Goliad*! A Mexican drummer boy, pleading for his life, was shot point-blank in the head. "There were atrocities committed every bit as odious as at the Alamo," says Hardin.

Houston's official report says the San Jacinto battle lasted a mere 18 minutes and claimed 630 Mexican lives, with 730 taken prisoner. The Texians lost nine men. Santa Anna escaped, disguised as a common soldier, but was captured the next day. The Texians had no idea who he was until some Mexican prisoners addressed him as *El Presidente*. In a remarkable face-to-face encounter, Sam Houston, who intuited that the dictator was more valuable to the fledgling republic alive than dead, negotiated with him for an entire afternoon. Santa Anna saved his skin by agreeing to sign a treaty guaranteeing Texas' independence from Mexico. He was held in custody—documentation is scanty about the length of his incarceration—and within two years allowed to return to Mexico. Remarkably enough, he would manage to ascend to the presidency three more times.

IN THE END, says director Hancock, dispelling some of the mythology that has grown up around the Alamo does not demean the men who endured the siege and final assault. "By owning up to these men's pasts, they become more human and their bravery and sacrifice all the more compelling," he says. "I've always been attracted to flawed heroes."

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# BATTLE OF

"If in the end you screw up, you have to go," BBC former director general and editor in chief Greg Dyke said after the Hutton report forced his resignation in January—one of the few times a BBC director has left under fire in the company's 82-year history. More than half of the public polled disagreed with the report's harsh assessment of the taxpayer-supported corporation.

# THE "BEEB"

THE Sun
30p
BBC IN CRISIS
Boss quits over Hutton
...and more set to go
THE BBC was in crisis last night after its chairman quit over the blunders condemned by the Hutton Report.
By TREVOR KAVANAGH, Political Editor

Stung by a report accusing it of airing "unfounded" allegations, a chastened British Broadcasting Corporation scrambles to redefine itself in a 500-channel universe

BY RICHARD CONNIFF

BEFORE ITS ASTONISHING FALL FROM GRACE earlier this year, the BBC, Britain's venerated public-service broadcaster, was still in the business of making politicians squirm. Presiding as usual one weekday morning in front of an orange-mittened microphone at the Radio 4 "Today" program in London last November was show host James Naughtie (pronounced nock-tee), 50ish, roundish, baldish, with deep-set blue eyes and a habit of rubbing his chin as if in considerable doubt. Naughtie ran through the government officials lined up for interviews like a veteran cricket pitcher bowling over a string of opposing batsmen. "Well, come on, first you say you do, then you say you don't. Which is it?" he demanded when the home secretary waffled on a point. "Tough, fair" questioning, as Naughtie described it afterward, was what the BBC has always done, particularly on the "Today" show, where "interview" and "punch-up" have sometimes seemed like synonyms.

You would hardly have guessed, that November morning, that the taxpayer-funded BBC depended for its survival on the good will of the government it so relentlessly badgered. The network was already under fire for its coverage of the war in Iraq, but Naughtie was adamant that it would remain as independent and immune from interference as ever. "Anyone who thinks the BBC is running scared for political reasons is not looking at the facts," he declared.

Now it's the BBC's turn to squirm. No media institution has suffered as dramatic a reversal as the BBC has endured since January, when a special judicial review headed by the respected jurist Lord Brian Hutton found that "defective" editorial policies had allowed a "Today" show reporter—Andrew Gilligan—to air "unfounded" allegations against the government of Prime Minister Tony Blair. According to Hutton, Gilligan lacked the evidence he needed to back his claim that Blair's staff had "sexed up" an intelligence dossier to mislead the British people into the Iraq War. Critics immediately branded the Hutton report a "whitewash" of Blair policies, but in the uproar that followed, the BBC's chairman and its director general both resigned, and the new acting chairman apologized "unreservedly." The spirit of that apology, which the BBC's own Sir David Attenborough called "grovelling," still permeates the 27,000-employee institution today.

Ironically, the crisis at home comes at a time when the "Beeb," or "Auntie," as the BBC is known, wields increasing

From left to right, above: A firm believer in the BBC's "moral obligation," its first director general John Reith banned dance music on Sundays. "Today" show interviewer James Naughtie promises "tough, fair" questioning. Former BBC executive John Tusa frets that the "Beeb" has lost its intellectual "curiosity." Correspondent Charles Wheeler fears "a more careful" approach in the months ahead.

clout abroad. Long admired for bringing reliable, unbiased news to the most benighted corners of the planet through its World Service, the BBC has lately become an important source of independent news in the United States as well. BBC news programs are now available to most Americans via public radio and television. BBC America, a new cable channel dedicated mainly to light entertainment, boasts that it already reaches a bigger audience than HBO, and in January one of its programs, "The Office," won Golden Globe awards for best comedy and best comedy actor. Likewise, according to a Web site tracking service, the BBC ranks among the top five Internet news providers in North America.

Yet even as the BBC mounts this bold international challenge, its own future has never been more in doubt. Past British governments, from Winston Churchill to Margaret Thatcher, often tried to get the BBC under thumb, but no one has done so as vehemently as Tony Blair. The lingering animosity between government and broadcaster is certain to color the debate as the charter governing the BBC's existence comes up for renewal in 2006. Commercial rivals were already treating the charter renewal "as an opportunity to cut us down to size," one BBC executive warned last fall. "One or two, led by Rupert Murdoch, would probably like to kill us off altogether." Even some of the BBC's longtime friends argue that the broadcaster has become so ratings-driven, so cluttered with reality television and other dreck—angry couples in "Five Things I Hate About You," skin-deep thespians in "LA Pool Party"—that the threat of being cut down might be just what it needs.

All this is a long way from the BBC most Americans think they know, an upscale showcase where avuncular hosts introduce lavish costume dramas and David Attenborough conducts whispered tours of the natural world. But the BBC has always been much more than that. To get a sense of this strange, sprawling institution in American terms, you would have to imagine combining PBS, NPR, Voice of America and NBC, then add a dash of Time Warner and simmer for about 80 years. Back in 1922, when air rights were first being handed out in England, the British government wanted to avoid the chaotic competition of American broadcasting. So it decided to concentrate everything from high-minded culture to popular entertainment in a single monopoly, all with an overriding focus on national uplift.

The consequences of that decision still shape the talk in a meeting room in Birmingham, an industrial city in the Midlands, where writers and producers are kicking around story lines for a radio drama called "The Archers." Although it may seem like a huge leap from the BBC's current problems, "The Archers" is close to the heart of what the broadcaster is about. It's the world's longest-running soap opera (except that the BBC has no commercials, hence no soap), having broadcast more than 14,000 episodes since 1951. Millions of people listen in daily because life in the fictional farming community of Ambridge Village still touches something deep in British identity. It is possibly the only soap opera where the *Sugar Beet Review* is standard research material, and where producers must know such agricultural details as the proper conditions for spreading manure in the literal, as well as the figurative, sense. "It has to be dry, and you can't do it in frosty weather either, because it runs off," a script consultant advises.

Love, loss and betrayal are of course essential story ingredients, but "The Archers" got its start when Britain was still struggling with postwar food rationing, and a BBC producer suggested that a farming counterpart to the popular thriller "Dick Barton, Special Agent" would be a good way to communicate helpful hints about better vegetable gardening. Even more improbably, "The Archers" soon took over the "Dick Barton" time slot. A national furor arose a few years later when a leading character, Grace Archer, died trying to rescue a horse from a fire. The tragic episode aired on the same night the BBC's first television rival, ITV, made its debut, and Grace's demise completely overshadowed that event in the next day's newspapers. "What a mean, callous stunt," ran the headline over one article seething with indignation. "Surely the BBC knew full well the amount of grief that Grace's death would cause in homes throughout the

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*RICHARD CONNIFF, a frequent* SMITHSONIAN *contributor, wrote the award-winning BBC show* "Life at the Edge of the Sea."

BBC LIBRARY ARCHIVES; CAROLYN DJANOGLY; BBC LIBRARY ARCHIVES, CAROLYN DJANOGLY; P. 74 JEFF OVERS / EPA / AP / WIDE WORLD PHOTOS; P. 75 N.I. SYNDICATION

country." Even now, listeners find it hard to accept that Ambridge Village exists only in a studio where actors line up at microphones. A recent press release titled "50 Fascinating Facts" reveals that the sound of a lamb being born on the show is actually someone squelching his hand in a pot of yogurt and then throwing a wet tea towel onto some straw. But listeners have a deep faith in the BBC, and they still want to believe that the muck on the farmers' wellies is real.

Helping listeners adjust to the modern world is clearly high on the show's agenda, and plotlines now feature hot topics like genetically modified crops, fox hunting and organic farming. (Tony Archer scored big at the farmers' market last season with bok choy.) A producer brings in a recorded interview with a Jamaican immigrant so the show's writers can capture the cadences of a character in an interracial marriage. Ambridge Village even has a gay farmer now. And when European subsidy policies recently changed, a government agriculture official told a producer that farmers are still trying to figure out what it all means. He said, "They're probably tuning in to 'The Archers' to see what they should think."

"Now, that's *scary*," a writer whispers.

Yet it is the very purpose for which the BBC was created. John Reith, the first director general, built the British Broadcasting Company (later corporation) on a "combination of public service motive, sense of moral obligation, assured finance and the brute force of monopoly." Beeb watchers still speak of its "Reithian" culture with reverence. Reith, a dour, Scottish Presbyterian, gave the British people what he thought they needed to hear: lectures by George Bernard Shaw, Julian Huxley and H. G. Wells; good music, often performed by the BBC's orchestras; and high-minded entertainment like productions of *War and Peace* and *Julius Caesar.*

"Moral obligation" meant that dance music was banned on Sundays. Humor was so wholesome that a BBC executive once noted: "It is said that there are only six jokes in the world, and I assure you that we cannot broadcast three of them." The official writers' guide for 1948 decreed an absolute ban on jokes about "lavatories, effeminacy in men, (and) immorality of any kind." It also prohibited "suggestive references" to honeymoon couples, chambermaids, fig leaves, "animal habits, e.g. rabbits," and "ladies underwear, e.g. winter draws on."

People began to refer to the BBC as "Auntie" in the 1950s as a mark of affection mingled with a sense of being clasped a bit too tightly to an elderly relation's capacious bosom. The BBC had brought the British together, particularly as the medium through which Winston Churchill rallied them against Nazi Germany. But they were also becoming uncomfortable with its nanny-like insistence on looking out for the national well-being. A wartime "Radio Doctor," for instance, frequently held forth on the value of regular bowel movements, aided if need be by "that humble black-coated worker, the prune." In postwar years, BBC television actually shut down for a half-hour each evening—the so-called Toddlers' Truce—to allow parents to put their youngsters to bed.

People also resented the BBC's unique funding mechanism, a dedicated license fee, currently about $230 a year, on every household with a television set. This is what Reith meant by "assured finance," and to this day London cabbies will tell you that "it's a fiddle," a flimflam. But the tax has fostered a special

Must-see TV, BBC-style (left to right): "Life of Mammals" (David Attenborough); "I, Claudius" (Derek Jacobi); "Forsyte Saga" (Susan Hampshire); "Keeping Up Appearances" (Patricia Routledge); "As Time Goes By" (Geoffrey Palmer, Judi Dench); "To the Manor Born" (Penelope Keith, Peter Bowles); "Doctor Who" (Paul McGann); and Golden Globe winner "The Office" (Ricky Gervais, right).

BBC LIBRARY ARCHIVES (3); BILL ROBINSON / CORBIS-SYGMA; BBC LIBRARY ARCHIVES (4)

relationship. The public feels a sense of ownership (often outraged ownership) and loyalty. Even now, when the BBC must compete with Rupert Murdoch's Sky satellite network and other commercial broadcasters, it still attracts more than a third of the British audience for television and about half for radio. Friends and critics alike describe it as the single most important cultural institution in modern Britain, and bookies make odds on likely candidates whenever it's time—like now—to fill Reith's old job of BBC director general.

That status has made the BBC one of the first places creative talent in Britain has turned for employment. George Bernard Shaw once successfully petitioned Reith to commission a symphony from the impoverished composer Sir Edward Elgar. Vanessa Redgrave, "age 15," sent a handwritten note asking, "Is it possible for my brother Corin and myself to have an audition please?" She added: "Neither of us have had any really serious training except for some coaching from Daddy" (Daddy being the eminent actor Michael Redgrave). The BBC commissioned Dylan Thomas to write "Under Milk Wood" (paying him per thousand words delivered between bouts of drunkenness) and Harold Pinter, Tom Stoppard and Alan Bennett to write plays. It helped launch the careers of comedians Peter Sellers in the 1950s, Peter Cook and Dudley Moore in the 1960s, the stars of "Monty Python" (and John Cleese in "Fawlty Towers") in the 1970s, and Rowan Atkinson in the 1980s.

In truth, for most British viewers, the BBC has always been more about entertainment than news. The broadcaster's widely scattered facilities feel even now like hives of industrious people preparing for the next inspired madman to turn up and make bedlam. In an office building in a dreary corner of London, for instance, a man named Stephen Francis presides over some 9,000 wigs. He is a mild, older man who wears huge amethysts on his fingers, a topaz on a gold chain around his neck and more color in his lips than God ever put there. You go to him if you realize on Thursday that you need another fifty 19th-century women's wigs for a ballroom drama about Byron on Saturday. You go to him when you need matted, unkempt hair for Dickensian urchins. ("I like that, because it's not glam-glam," he says. "You get fed up with glam.") You go to him if you are an impersonator hankering to do Queen Elizabeth.

"The queen's hair is . . . tortured," Francis says. Then he recoups. "It's a lovely color. Would you like to see a wig that's used for the queen?" He leads the way to a shelf where something resembling Queen Elizabeth's scalp reposes on tissue paper in a cardboard box. A bit mussed right now. Getting it ready means pinning it on a head block, he says, with a little temporary hem over the front edge of the lace understructure, to keep it from getting pulled and stretched. Then he washes it, sets it and puts it in the oven for two-and-a-half hours. He is really only comfortable lending this wig out to one BBC comedian who "takes it very seriously, and when he puts it on he wants to act like her." Dignified. Regal. Fully baked.

Elsewhere in the same building, a woman named Hilary Swift keeps track of a million computer-coded costume pieces, from a lace-collared dress Glenda Jackson wore as Queen Elizabeth I to a Georgian suit made for Rowan Atkinson in the "Blackadder" series and later worn by Tom Cruise in *Interview with the Vampire*. There are boxes and racks labeled "Regency Waistcoats," "Modern Ladies Clubbing Bras/Boob Tubes" and Swift's favorite, a box of animal parts la-

Hilary Swift (left) oversees a million BBC costume pieces, and stylist Stephen Francis has some 9,000 wigs at his disposal. Sixty percent of their business is devoted to feature films, including costumes for *Girl with a Pearl Earring* and wigs for *Cold Mountain*.

CAROLYN DJANOGLY (2)

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From left to right, above: Fueled by the failure of now-fired reporter Andrew Gilligan to document his claim that the government "sexed up" a dossier on Iraq, the BBC brouhaha resulted in the suicide of David Kelly, a weapons expert, and triggered an inquiry led by Lord Hutton, who blamed top management. Acting director Mark Byford has vowed "reliable, accurate and impartial" reporting.

MAX NASH / AP / WIDE WORLD PHOTOS; JOHNNY GREEN / EPA / AP / WIDE WORLD PHOTOS; MATTHEW FEARN / EPA / AP / WIDE WORLD PHOTOS; FIONA HANSON / EPA / AP / WIDE WORLD PHOTOS

beled "Assorted Hooves and Trotters." There are also several racks geared to men dressing up as women or in "Adult Baby Bonnets," both standard comic genres. Swift, who comes from Wales, lets out a shudder. "That's very English," she says. "Nothing to do with the Welsh. Or the Celts generally."

The people working their eccentric interests into BBC broadcasts are often freelancers or independent producers hovering between genius and bankruptcy. A few years ago, for instance, a David Attenborough documentary required underground shots following a mole through its tunnel. A Yorkshire cameraman named Peter Smithson contemplated the relative size of a mole hole and a television camera and concluded this was not going to work. So instead, Smithson made an artificial tunnel using a length of ordinary plastic drainpipe. He slit the pipe part way down the middle, painted the insides with glue and coated them with dirt. Then, after getting his camera ready to peer into the pipe, he put one relatively docile mole inside. As the mole ran away, the camera followed close behind, splitting the "tunnel" apart as it advanced. Then Smithson turned the mole around and somehow persuaded it to run toward the lens as the camera receded and the tunnel closed back up. By the time this footage made it into Attenborough's film, even the mole seemed to think the tunnel was home.

The inventiveness of BBC contributors also takes more technological forms. In a digital-effects editing room one day, another freelancer shows a moody nighttime scene of Charles Dickens standing on the bank of the Thames, circa 1860, looking across the river to St. Paul's Cathedral. Then she runs the same scene as it was actually recorded in the London of 2003 with the new Millennium Bridge slashing across the frame and a skyscraper in the background. A few hours of digital editing had simply erased these anachronisms from the scene. The neon reflections on the surface of the river had somehow mellowed into gaslight.

Much of the criticism of modern BBC entertainment has to do with the very un-Reithian purposes to which all of this talent gets applied. The past two director generals have come from commercial television, with the result that arts programming seems at times to have given way to anything that will generate ratings. For instance, a medical drama called "Holby City" now churns out 52 hour-long episodes a year on a set consisting of a few threadbare hospital wards arranged along a hallway. In this morning's scene, a patient vomits blood into a pan. The director stops chewing gum long enough to register gratification. "Ooooh," he exults.

Whereas "The Archers" got its start in the worthy (if slightly odd) pursuit of public good, the origins of "Holby City" were strictly commercial. Despite bargain-basement production costs, the show attracts 35 percent of the British television audience in its Tuesday night slot. That matters because these days the once Olympian BBC is increasingly eager to demonstrate that it earns its license fee by serving the widest possible audience.

"Holby" is the show that comes to longtime broadcaster David Liddiment's mind when he talks about how badly the BBC is failing at the purposes for which a public-service broadcaster ought to exist. The old BBC sought "to explore the world we live in," says Liddiment, a veteran executive of both the BBC and British commercial television. The new BBC cares more about preserving its market position with a diet of "calculating and imitative" cop and doctor shows and reality-television gimmickry. Other critics complain that where the BBC once got Vladimir Nabokov and Jorge Luis Borges to talk about great books, a 2003 series called "The Big Read" resorts to comedians and even a gardening-show host to introduce Britain's favorite books. *Harry Potter* makes the list, and the romance between Heathcliff and Catherine in *Wuthering Heights* gets likened by the narrator of a promotional segment to that of Michael Douglas and Catherine Zeta-Jones "or, dare I say, Posh and Becks," giving the shorthand for the former Spice Girl married to the soccer phenom.

John Tusa, another former BBC executive, says "the sense of taking risks and dealing with ideas in a curious way, because you expect people to be curious, has gone." Instead of treating literature, art and music on their own terms, he argues, the BBC "says 'that's all very difficult, a bit embarrassing, really. People will think we're talking down to them. We'll sound elitist.' And *God forbid* that we should sound elitist." In modern Britain, where resentment against the old class system is

always simmering just below the surface, high-minded Reithian ambitions have become the last great social taboo.

Such complaints may sound overwrought to American ears: What American broadcaster, after all, would air a show like "The Big Read" in the first place? But with the renewal of the BBC's charter coming under even more intense scrutiny in the wake of the Hutton report, critics fear that a dumbed down BBC will be marginalized. Nobody seriously believes "Auntie" will get shut down or be turned into Fox Television. But if the difference between what's offered by the BBC and by commercial rivals "is negligible," says Liddiment, then it could easily get reduced in size, scope and budget. Politicians might opt to let for-profit broadcasters handle popular entertainment and limit the BBC to the high-minded public-service things the commercial broadcasters can't be bothered doing. Critics worry that a worthy but diminished BBC would ultimately be too small to matter in a commercial world. They worry, in fact, that it will become PBS.

"BBC tends to take fright, to be more careful, as charter renewal approaches," says Charles Wheeler, a longtime BBC foreign correspondent. Even before the Hutton report, "the feeling around the place" was that "this wasn't the moment to rock the boat." It's no coincidence, he asserts, that arts programming has lately made a comeback after having virtually disappeared from the BBC. News coverage, though still robust, has become "more measured." To enhance the appearance of objectivity, the BBC has also ordered broadcasters to stop writing newspaper opinion columns. On the other hand, James Naughtie insists the "Today" show's journalism will remain as confrontational as ever. The Hutton report was so one-sided, he argues, that it has elicited a tide of public support for the BBC and given it a measure of protection from political interference. "There's going to be an emphasis on accuracy, on care, on editorial values," Naughtie says. "Well, frankly, that's fine. People on my program have no problem with that at all. The only problem would be if you get a structure where they say, 'Ooh, this is a bit tricky. Don't accuse the foreign secretary of . . . ' There's no indication that that will happen. But all our antennae are on the watch for that, and if anything were ever to be suggested like that, we'll just say, 'Piss off.' "

One thing that's almost certain to remain unchanged is the World Service, where the BBC's new acting director general, Mark Byford, has spent much of his recent career. The World Service now broadcasts in Serbian, Slovenian and Macedonian in the Balkans, Kyrgyz and Pashto in Eurasia, and Kinyarwanda in Rwanda, 43 languages altogether, and it has made a name for keeping people sane in troubled and totalitarian countries everywhere. In Afghanistan when the Taliban held power, the World Service was the main reliable source of news. In the Soviet Union, dissidents like Solzhenitsyn and Sakharov relied on it, as did President Mikhail Gorbachev during an attempted coup against him in 1991. And after coalition troops entered Iraq last year, a political refugee crawled out of an underground cell where for 21 years his only connection to the outside world, apart from his mother, had been his shortwave radio and the World Service.

The World Service sustains British national pride and influence at a time when the monarchy and other symbols of former power have faded. It also represents what the BBC has always done best. Voice of America, its U.S. counterpart, has often been accused of taking the government's perspective.

More than 14,000 episodes after "The Archers" (below, left) began in 1951, the BBC radio drama still teaches listeners about the facts of farm life. Now "New Home, New LIfe" attempts to do the same for rural Afghans—with realistic tales about surviving war.

HULTON ARCHIVES / GETTY IMAGES; BBC WORLD SERVICE

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# AND NOW FOR SOMETHING COMPLETELY DIFFERENT

THE SILLY SKETCHES, like the goofy name, came out of nowhere. There was the bookseller who insists his book-lined store has no books; the restaurant that serves mostly Spam to a chorus of Viking customers; the transvestite lumberjack; the pet-shop owner who passes off a dead parrot as "resting"; and a double-visioned explorer bent on climbing a twin-peaked mountain.

Vision wasn't a problem for the six young men in bowler hats and bras who called themselves Monty Python's Flying Circus—a nonsensical name that conveyed the group's anarchic spirit. When their television series made its debut in 1969, it signaled a new era for the BBC, which until then had generally aired shows with names that meant a great deal.

But the BBC was merely a beachhead for Monty Python. On PBS, the troupe went on to conquer America, where they inspired "Saturday Night Live" creator Lorne Michaels and a host of irreverent young comics. The Pythons also made several movies, including one banned in parts of Britain (*Monty Python's Life of Brian*, a satire about Jesus Christ) and one feted in France (*Monty Python's The Meaning of Life*, which won the Special Jury Prize at Cannes). Over the years, they released record albums and books, including a new "autobiography" published last fall (St. Martin's Press).

Python-mania shows little sign of flagging. Fans today scoop up the 14-disc boxed DVD set (containing all 45 original shows) and play Python video games on CD-ROM. Thanks to reruns on MTV, a whole new generation of followers are singing "The Lumberjack Song" and perhaps learning to like Spam. Meanwhile, a Broadway version of the film *Monty Python and the Holy Grail* has been announced for next year, to be directed by Mike Nichols.

How to explain such devotion to a late-night BBC TV show whose last episode was filmed three decades ago? Ron Simon, a curator at New York's Museum of Television and Radio, compares Monty Python to another British phenomenon of the same era. "The Pythons revolutionized comedy in the same way the Beatles revolutionized music," he says. "Both groups were very adventurous, but there was always a sense of playfulness."

With one essential difference: the Pythons were college boys, which distinguished them not only from the Beatles but also from the long comic tradition of streetwise *tummlers* who rose up from vaudeville and nightclubs. John Cleese, Graham Chapman and Eric Idle attended Cambridge University, where they performed in revues with the Cambridge Footlights, a school institution. Terry Jones and Michael Palin were buddies at Oxford, where they also acted in school productions. Terry Gilliam, the sole American in the Python troupe, went to Occidental College in California. None had entered college with a showbiz career in mind, but by the mid-1960s all were in London working at various jobs in television.

It was an exciting place to be, says TV historian Simon. "The BBC had always seen its mission as bringing culture to the masses, but the new generation wanted to use TV to create a new culture. You had TV writers like Dennis Potter, who was exploding all the rules of playwriting."

One of the bright lights at the BBC in those days was David Frost, who was producing a comedy sketch series called *The Frost Report*. Among its writers were Cleese (who also performed on the show), Chapman, Jones, Palin and Idle—the entire Python team except Gilliam. Working together got the future Pythons thinking about a show of their own—a notion supported by Barry Took, a comedy producer who championed the idea with BBC brass. Took also thought of hiring Gilliam to create animation links.

Given free rein at the BBC in their early years, the Pythons (above in *And Now For Something Completely Different*, 1971) "revolutionized comedy in the same way the Beatles revolutionized music," says TV historian Ron Simon.

The concept didn't exactly fly off the shelf. "The BBC hierarchy basically hated the show and didn't want to do it," recalls Terry Jones, now the host of "Terry Jones' Medieval Lives" on the History Channel. "But the good thing about the BBC back then was you didn't have one person controlling all the programs. So it would do things that the producers wanted, even if it didn't like them."

The first show aired to little fanfare. "The BBC had recruited an audience of old-age pensioners," says Jones, "and they real-

PHOTOS12.COM

ly didn't know what was going on." One sketch featured an Englishman attempting to teach conversational Italian to a class of Italian natives. Another related the story of a joke so funny that listeners literally die laughing. The routines had no clear beginning or end, although the entire half-hour was tied together by a strangely porcine theme: a pig would be shot at the end of one sketch, then reappear in a Gilliam animation sequence, and so on. "It was like a collage," says Simon. "They would put up different segments and see what happened when they collided with each other. It was very much a part of the art world, but it was a whole different way of doing TV."

It took several episodes before British critics felt able to respond with any opinions at all—most of them favorable. Sly one moment, infantile the next and outrageous through and through, the show was growing on audiences too. The cast members gained fame for their characters—Chapman as the bluff army colonel who interrupts sketches for being too "silly"; Idle as the inane TV commentator; Palin as the hermit who introduces each episode by uttering "It's . . . "; Jones as the nude organist; and Cleese as the tuxedo-clad announcer who intones, "And now for something completely different." The show's upbeat theme song, John Philip Sousa's "Liberty Bell March," became so identified with the Pythons that British marching bands could no longer play it without getting laughs.

At first, the BBC adopted a hands-off policy regarding scripts and censorship, but with fame came increased scrutiny, particularly from a self-appointed watchdog of British morals named Mary Whitehouse. Thanks in part to her tireless crusade, the writers reined in some of the more eyebrow-raising sketches.

By the time reruns finally came to America in 1974, the show was gasping to a close in England. Cleese had left after three seasons, and the remaining cast soldiered on for an abbreviated fourth season. All six Pythons reunited frequently in films and onstage, performing their famous sketches and inventing ever stranger ones—but like the Beatles, they had become individual celebrities, pursuing their own film and TV projects. Even Chapman, who died of cancer in 1989, retains a solo career: a collection of his essays, *Back to the Trees*, will be published next fall.

Gradually the cast drifted apart. "I don't think we've been in a room together for four years," Cleese said last fall. Idle recently dismissed hope that the surviving Pythons would appear in the upcoming Broadway show, telling the *Sunday Times* of London: "We've discovered the less we do, the more people pay." And when *Vanity Fair* magazine tried to get them together for a photo shoot marking the 35th anniversary of the show this year, schedule conflicts made it impossible. Instead, said Idle, "we are to be photographed in different parts of the world and stuck together by computer." Which, come to think of it, sounds a lot like a Monty Python sketch.

*–MAX ALEXANDER*

The World Service, however, practices journalism with such adamant impartiality that even foreign officials regard it as the gold standard of reliable, unbiased reporting. The first notes of the World Service theme music, "Lilliburlero," produce an almost Pavlovian expectation of news served up, as U.N. Secretary General Kofi Annan has put it, "straight, without frills and without spin." Even those who bristle at other vestiges of the British Empire tend to regard the World Service, in the grudging accolade of an East Timor dissident, as "the only good thing the British ever invented." It has repeatedly demonstrated that it is possible to challenge those in power and at the same time practice rigorous journalistic fairness.

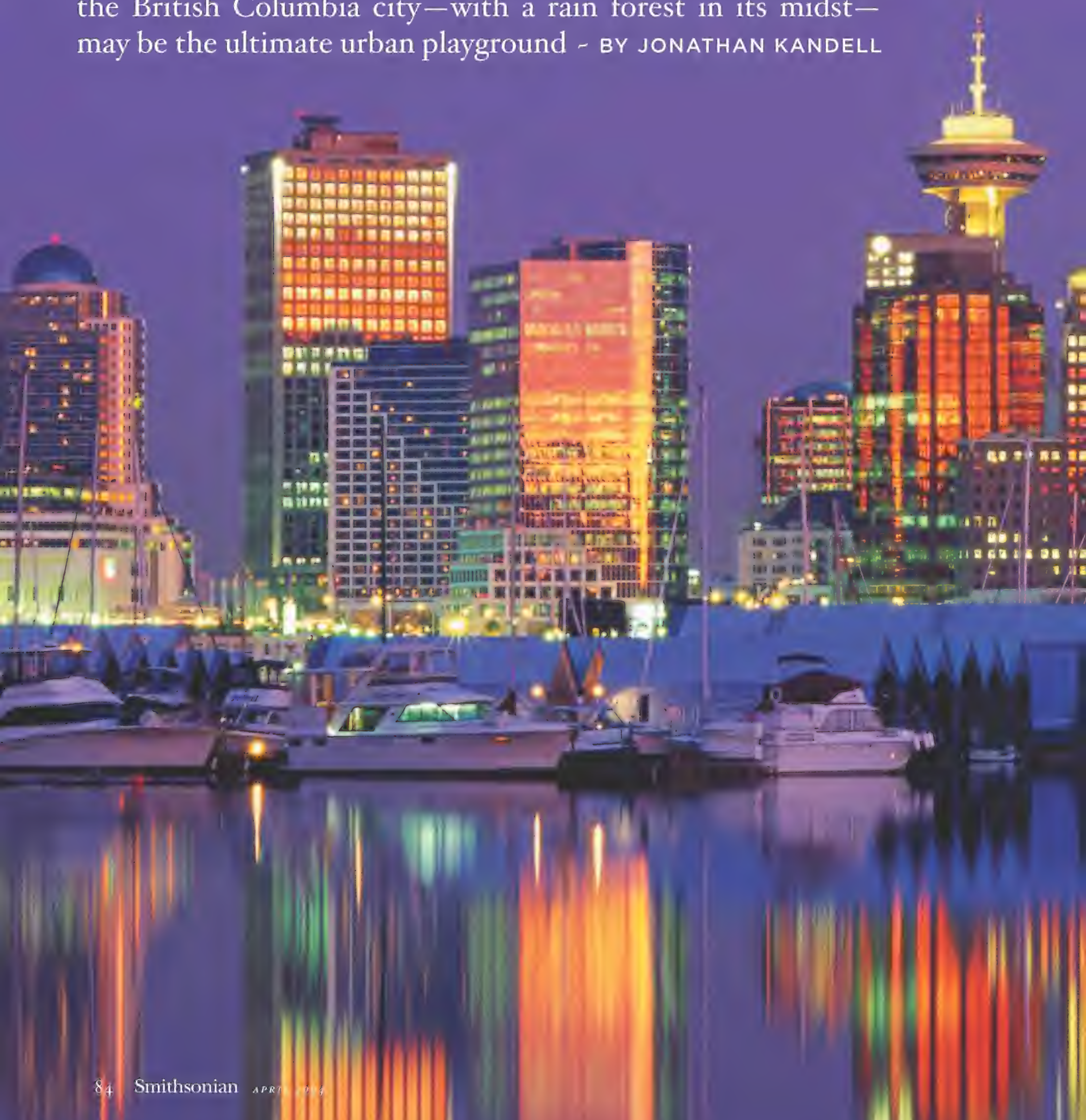
The World Service, even more than the rest of the BBC, has always been in the business of improving peoples' lives. A few years ago, for instance, a letter arrived at the World Service office in Afghanistan. It took a long time to decipher, a staffer in Kabul named Shirazuddin Siddiqi recalls, because the spelling was so bad. The letter writer, a young man from a farming area, had stepped on a land mine and lost his leg. When he got home from the hospital, he wrote, he wanted to kill himself. One night he hid a knife under his pillow. He waited for his brother and sister to go to bed. But they were listening to "New Home, New Life," a popular BBC soap opera designed to help listeners survive in contemporary Afghanistan, so he listened too. It was an episode in which a character named Jandad stepped on a land mine. "Ah, that's my story," the listener said. He decided to stick around for the next episode and see what would happen.

The producers of "New Home, New Life" had thoroughly researched land mine victims, and they knew the pattern of despair, suicide and drug addiction. So Jandad's story also included a suicide attempt and rescue by his family. If something about this formula, a soap opera with the public-service slipped in sideways, sounds vaguely familiar, that's because "New Home, New Life" was modeled, according to Siddiqi, on "The Archers." It was a show in the old Reithian model, leading people in a direction they did not yet realize they wanted to go. In fact, "New Home, New Life" followed Jandad's recovery for another 18 months, and the land mine victim was writing to say that he had stayed with it. "Now Jandad is a tailor," he wrote. "And I am a bicycle repairman."

This is the sort of inspiring story on which the BBC might well build the case for its own future as the debate over charter renewal unfolds. But the broadcaster itself needs to answer the big questions: Can it restore faith in its impartiality and still stand up for independent journalism? Is it still willing to play the Reithian role and lead its audience on the cultural high road? Or will the perilous ratings fight cause it to sacrifice both journalism and culture, and race commercial counterparts in the quest for the lowest common denominator? And in a world where access to 500 television channels is increasingly commonplace, does it still matter? To learn the answers, stay tuned.

# VAUNTED

Set between the Pacific Ocean and a coastal mountain range, the British Columbia city—with a rain forest in its midst—may be the ultimate urban playground - BY JONATHAN KANDELL



# VANCOUVER

Vancouver boasts the fastest-growing population of any downtown in North America. Says urban planning official Larry Beasley: "We're aiming for a 24-hour inner city, not a town where everybody heads for the suburbs when it gets dark."

SHAFTS OF SUNLIGHT soften the brooding darkness of the Canadian Pacific rain forest, shadowed under a canopy of 200-foot-high Douglas firs. A rustle of pine needles turns out not to signify the slithering of an unseen snake—merely a winter wren darting through the underbrush. Now comes a sonic burst, as a downy woodpecker drills into a nearby trunk. On a branch overhead, blackcap chickadees join in a *dee-dee-dee* chorus. "What's that?" I ask my naturalist guide, Terry Taylor, detecting a trilling whistle within a cathedral-like stand of red cedars. "Ah, that," says Taylor, who is also a practitioner of deadpan Canadian humor. "That is a small bird."

Taylor's narrative is punctured, however, by some decidedly non-bucolic sounds—the buzz of seaplanes ferrying passengers to nearby towns and resorts, and the foghorn blasts of multitiered cruise ships pulling away from their Vancouver, British Columbia, berths, heading north to Alaska. Stanley Park, the 1,000-acre rain forest we are exploring, lies at the heart of the city—the preserve covers almost half of its downtown peninsula. As a New Yorker, I have been known to brag about the landscaped elegance of Manhattan's Central Park and the restorative powers of Prospect Park in Brooklyn. But even I have to admit that those green spaces pale in comparison to this extraordinary urban wilderness.

In what other city in the world can one ski on a nearby glacier in the morning—even in summer—and sail the Pacific in the afternoon? Where else does the discovery of a cougar wandering around a residential neighborhood fail to make the front page of the local newspaper? The big cat, according to an account buried inside the *Vancouver Sun*, was sedated and released in a more distant wilderness setting. The article included a "cougar hotline," along with advice on tactics to be employed should readers encounter a snarling beast in their own backyards: "Show your teeth and make loud noises . . . if a cougar attacks, fight back."

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*Former* New York Times *foreign correspondent* JONATHAN KANDELL *reports for the magazine on culture and history.*

Vancouverites (along Burrard Inlet) and tourists alike flock to Stanley Park, the 1,000-acre rain forest covering almost half of the downtown peninsula. Naturalist Terry Taylor extols the park's "1,000-year-old red cedars, marshlands, eagles and water birds."

MIKE REAGAN; DAN LAMONT; PP. 84,85 RON WATTS / CORBIS

THE GREAT OUTDOORS has dictated much of the city's recent development. "We have guidelines that establish corridors between buildings to protect essential views of the mountains and water," says Larry Beasley, Vancouver's co-director of planning. Perhaps as a result, the hundreds of nondescript office buildings and apartment towers erected during the past 20 years appear to have been designed not to compete with stunning vistas of the blue Pacific and the snow-capped Coast Mountains. "Once developers complete a project of ten acres or more, they are required to dedicate substantial acreage to communal space, including parks," says Beasley. Vancouver has added 70 acres of new parkland to its inner city in the past decade, particularly along the miles of waterfront looping around the city's many inlets.

To show off this unique marriage of city and nature, Beasley conducts a walking tour through parts of the downtown peninsula not covered by rain forest. We begin in False Creek, an up-and-coming neighborhood. The waters here, once polluted, are now swimming clean. In-line skaters, bicyclists and joggers stream past a flotilla of sailboats tethered in the marina. Mixed-income residential towers and adjoining parkland rise on land formerly occupied by railroad yards. A few blocks north, False Creek abuts Yaletown, a SoHo-like neighborhood of lofts, restaurants, galleries and high-tech enterprises fashioned out of a former warehouse district. "What we're aiming for is a 24-hour inner city, not just a town where everybody heads for the suburbs when it gets dark," says Beasley.

Statistics bear out his claim that Vancouver "has the fastest-growing residential population of any downtown in North America." In 1991, the city had a population of 472,000; a decade later, it had risen to 546,000. "And yet," Beasley boasts, "we have fewer cars than ten years ago." There's more to come, due to massive investment and a surge in tourism, both tied to the 2010 Winter Olympics to be held here.

STILL, MY WALK BACK to my hotel is sobering. At Victory Square Park, located in a section known as Downtown Eastside, a contingent of perhaps 100 homeless people are living in tents, their settlement rising against a backdrop of banners reading "Stop the War on the Poor" and "2010 Olympics: Restore Money for Social Housing."

I meet over coffee at a nearby bar with Jill Chettiar, 25, an activist who helped raise this tent city. "We wanted to draw attention to the fact that all this money is being spent on a socially frivolous project like the Olympics, while there are people sleeping in doorways," says Chettiar. She estimates that half the tent dwellers are drug addicts; many suffer se-

Faces of Vancouver, from top: Homeless activist Jill Chettiar (in gray vest) says, "We would turn our back on people for the sake of attracting tourists"; naturalist Terry Taylor leads hikes in Stanley Park; television exec Carole Taylor arrived here 30 years ago, fell in love with the city—and its mayor, and married him.

ROBERT KWONG (3)

vere mental disorders. At night, the homeless are the only people visible in the 30-square-block district of single-room-occupancy buildings, flophouses and alleys. "We're living in a society that would rather turn its back on these people for the sake of attracting tourists," says Chettiar.

But most Vancouverites welcome the Winter Olympics, remembering, as many of them do, Expo 1986—which drew an astounding 21 million visitors to the city and converted it, virtually overnight, into a major destination for tourists and immigrants alike. Of the latter, the most visible newcomers are Asians, particularly Hong Kong Chinese, who began to relocate here in anticipation of Hong Kong's 1997 reversion to China after a century of British colonial rule. Others are eastern Canadians, lured by the mild climate and lotus land image. "It's called the Vancouver disease," says Carole Taylor, chairwoman of the Canadian Broadcasting Corporation's board of directors (and no relation to Terry Taylor). "Companies hesitate to send their employees to Vancouver because they fall in love with the outdoors and the food and the lifestyle, and at some point they decide to stay rather than move up the ladder elsewhere." Taylor knows. Thirty years ago she came here on assignment as a television reporter to interview the mayor, Art Phillips. Not only did she stay, but she ended up marrying the guy.

VANCOUVER HAS BEEN SEDUCING its visitors for a while now. Some theories hold that migrating hunters, perhaps crossing from Siberia into Alaska over the Bering Strait some 10,000 years ago, were enticed into a more sedentary life by the abundant fish and wild fruit found here. Various native tribes who settled here—now called First Nations people—created some of the most impressive cultures in pre-Columbian North America. "The access to food resources enabled people to establish a complex, hierarchical society and develop art to reflect ranking, particularly exemplified by massive structures like totem poles. Those constructions show crests representing family lineage and histories. Also, a person's rank in the tribe was indicated by the number of poles that individual could afford to raise," says Karen Duffek, curator of art at the Museum of Anthropology.

The museum, designed by Vancouver-based architect Arthur Erickson and completed in 1976, is located on the campus of the University of British Columbia (UBC); its post-and-beam construction echoes the Big House structure of traditional First Nations dwellings. The Great Hall is lined with totem poles—elaborately embellished with carved animal and human figures, some realistic, others fantastic—which in tribal cultures were used as corner posts to hold up ceiling beams. An adjoining space contains a collection of enormous communal banquet dishes; the largest looks something like a 12-foot-long dugout canoe, hewn in the shape of a wolf. The feast dishes, Duffek says, were used for potlatch (derived from a word for "gift") ceremonies, important social and political occasions in pre-

The Museum of Anthropology specializes in indigenous artifacts. Today, the cultural traditions of the native peoples live on in new pieces (such as the ceremonial mask, top). Says one gallery staffer: "This market is really strong; a mask might sell for $30,000."

ROBERT LEON; KEVIN R. MORRIS / CORBIS

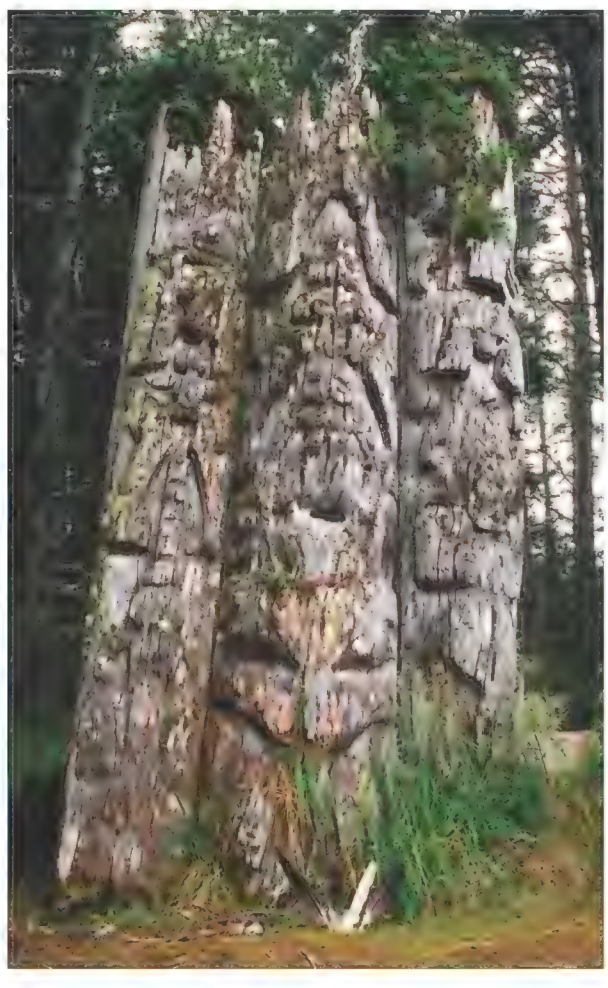
literate societies where a chieftain's largesse might be distributed and a great deal of knowledge transmitted orally. "A potlatch ceremony to install a new chief could last for several weeks," Duffek adds.

Contemporary works are on display as well. *The Raven and the First Men*, a six-foot-high 1980 wood sculpture by the late Haida artist Bill Reid, depicts a mythological incident of the bird discovering the first men hidden in a clamshell. Outdoors, perched on a cliff overlooking a Pacific inlet, loom other Reid pieces—totem poles depicting bears, wolves, beavers and killer whales, some beginning to morph into human shapes. Suddenly, a *real* bald eagle, driven aloft by sea gulls protecting their nests, slices the air no more than 30 feet away from us.

EUROPEANS CAME late to this corner of westernmost Canada. Spanish explorers arrived in the area first, in 1791. And a year later, a small naval expedition commanded by George Vancouver, who had served as midshipman to Capt. James Cook in the South Pacific, surveyed the peninsula. Yet it was not until 1886, with the coming of the Canadian Pacific Railroad, that an isolated hamlet here, Granville, was officially christened Vancouver. Connecting the country from Atlantic to Pacific, the railroad made possible the exploitation of forests, mines and fisheries—the fragile pillars of Vancouver's early prosperity. "There was a boom-and-bust instability linked to natural resource extraction; a lot of wealth was wiped out at the turn of the 20th century because of speculation," says Robert A.J. McDonald, a historian at UBC. "So you didn't have the more permanent banking and manufacturing fortunes of New York, Boston and Toronto."

Nonetheless, remnants of the original Anglo-Saxon elite still prevail in the hilltop neighborhoods rising above Vancouver harbor—Shaughnessy's mock-Tudor mansions, the many horse stables of Southlands and the English village-style shops of Kerrisdale. I join Stephanie Nicolls, a third-generation Vancouverite who owns a marketing and media relations firm, for high tea at the Secret Garden Tea Company, in Kerrisdale, where shop-window posters invite residents to celebrate Coronation Day—Queen Elizabeth's half-century on the throne. A white-aproned waitress sets down a feast of finger sandwiches, scones, clotted cream and pastries. "The descendants of the old elite are still around, but they don't run Vancouver anymore," says Nicolls. "Anybody can play in the sandbox now."

She cites the venerable Vancouver Club, a handsome, five-story, members-only establishment with a front-row view of harbor and mountains. Built in 1913, the red-brick edifice, its interior replete with marble floors, crystal chandeliers and



PHILLIP TIMS / VANCOUVER PUBLIC LIBRARY; CORBIS; ROBERT LEON

**Tracts of timber, like these forests on Vancouver Island, fueled the growth of the city (1904, top). In the region, the Haida people carved totem poles. In them, writes Canadian scholar George MacDonald, "the flotsam and jetsam of myth and memory" coincide.**

early 20th-century Canadian portraits and landscapes, was long an all-male Northern European bastion. "Then, about ten years ago, the board asked us younger members what we wanted done at the club—and actually let us do it," says Douglas Lambert, the 39-year-old president.

Today, 20 percent of the members are women; East and South Asian faces are visible around the dining room and bar. The average age of a new member is now 35. "No more three-martini lunches," says Lambert. Gone, too, are florid-faced gentlemen given to snoozing in armchairs or wafting cigar smoke across the billiard room. Instead, a state-of-the-art gym offers yoga classes along with the usual amenities. What has not changed is the club's status as a watering hole for the business elite—three-quarters of the city's CEOs are members. "But the definition of 'the right kind of people' has evolved and broadened," says Lambert.

Milton Wong, 65, financier and chancellor of Simon Fraser University in suburban Vancouver, grew up in the city at a time when the "right kind of people" most emphatically did not include Asians. Born in 1939, he is old enough to remember the internment of Japanese Canadians in the country's interior during World War II. (Chinese Canadians did not get the vote until 1947; Japanese Canadians followed in 1949.) "My two older brothers graduated as engineers from UBC but were told, 'Sorry, no Chinese are being hired,'" recalls Wong. "They had to go back into the family tailoring business."

By the time Wong graduated from UBC in 1963, the bias had eased; he became a stock portfolio manager. He ended up making a fortune for many of his investors. "Maybe I didn't think wealth was the most important thing in life, but everybody else seemed to view it as a sign of success," says Wong. "They started to say, 'Gee, if people trust Wong with all that money, he must be smart.'"

Funds have undoubtedly diluted prejudice against the 60,400 Hong Kong Chinese who have moved here in the past decade, abetted by Vancouver's direct flights to Hong Kong. Canada readily granted permanent residence to immigrants who demonstrated a net worth of (U.S.) $350,000 and invested (U.S.) $245,000 in a government-run job-creation fund. "Perhaps it was a lot easier to accept immigrants who drive Mercedes," quips Jamie Maw, a real estate banker and magazine food editor. Even today, some heads of households continue to work in Hong Kong and visit their families in Vancouver for long weekends a couple of times a month. In fact, Richmond, a southern suburb that is home to the city's airport, has become a favored residential area for Hong Kong Chinese immigrants. Nearly 40 percent of Richmond's residents are Chinese, twice the percentage of Chinese in the metropolitan area.

"It's easy to spend a whole day at the mall," says Daisy Kong, 17, a high-school senior who lives in Richmond. Kong, who moved here only eight years ago, would like to return to Hong Kong someday. But for her friend Betsy Chan, 18, who plans to study kinesiology at Simon Fraser University, Hong Kong would be an option only if she were offered a better job there. "I have a mixed group of friends, and even with my Chinese friends, we usually speak only English," says Chan, who prefers rafting, hiking and rock climbing to browsing the stores in the mall. Ricky Sham, 18, who is soon

Between 15 and 30 television shows and movies (including last year's *A Guy Thing*, left, and the soon-to-be-released *Chronicles of Riddick*) are in production on any given day in Vancouver: the city has become the third-largest filmmaking center in North America.

SETH JOEL / CORBIS; UNIVERSAL / EVERETT COLLECTION

to enroll at the University of Victoria, says Chan has obviously gone native. "You won't see Chinese-speaking Chinese hanging outdoors," he says. "My friends go to pool halls and video arcades."

ANOTHER GROUP OF RECENT ARRIVALS—American filmmakers—also prefer the city's indoor attractions. "People all over the world rave about the great outdoors and stunning film locations in British Columbia. We offer the great indoors," claims a Web site advertisement for one of the half-dozen local studios. The message has been heeded in Hollywood. On any given day here, anywhere from 15 to 30 movies and television shows are in production, making Vancouver, a.k.a. "Hollywood North," the third-largest filmmaking center in North America after Los Angeles and New York. The television series "X-Files" was filmed here, as were such recent features as *Scary Movie 3*, *X2*, *Snow Falling on Cedars* and *Jumanji*.

"The beautiful setting put us on the map originally," says Susan Croome, the British Columbia film commissioner. "Filmmakers could travel a couple of hours north of L.A., in the same time zone, speak the same language, get scenery here they couldn't get there—and at less cost. From that followed the development of talented film crews and well-equipped studios where sets can be built quickly."

At Mammoth Studios, a former Sears, Roebuck warehouse in suburban Burnaby, an L.A. production team is filming *Chronicles of Riddick*, an intergalactic adventure starring Vin Diesel. (As sci-fi cognoscenti are well aware, this is a sequel to *Pitch Black*, in which Diesel also plays a likable outer space sociopath who vanquishes even nastier goons.)

Still dressed in suit and tie from previous interviews, I arrive late by taxi at the wrong end of the aptly named Mammoth Studios. I'm told the production office, where I'm expected, is located the equivalent of three city blocks away in a straight line through several sets—or about double that distance if I were to skirt the sets. I opt for the indoor route, and have barely begun before I'm thoroughly embarrassed by a booming megaphone voice: "Yoooh . . . the man in the business suit, *you are walking through a live set*!"

This production employs a crew of about 1,000 Vancouverites, including some 600 skilled laborers and artists for stage construction and 45 seamstresses to outfit the wardrobes of villains, victims and heroes. "There's no point in coming to Vancouver unless you take full advantage of the local resources," says Scott Kroopf, the film's producer, who has produced some 30 films with his former partner, Ted Field. "We looked at Australia and the United States, but we couldn't find indoor space like this."

From top: Financier Milton Wong sees himself as a "bridge between the Chinese and the broader community"; chefs Rob Feenie and Marnie Coldham preside over celebrated Lumière; novelist Timothy Taylor says that despite the city's laid-back image, "people here work as hard as in Toronto or New York."

ROBERT KWONG (3)

Kroopf's 14-hour days at Mammoth Studios leave him time only for Vancouver's other great indoor activity—eating. The natural ingredients for a remarkable cuisine have long existed here: line-caught sockeye salmon and trap-caught Dungeness crab; mushrooms gathered in the rain forest; a cornucopia of vegetables and herbs harvested in Fraser Valley to the east of the city. But it was the fusion of traditional European recipes with Asian cooking, brought over by more recent Chinese, Japanese, Indian, Thai and Vietnamese immigrants, that created a dazzling spectrum of world-class restaurants. And visitors from Hollywood have helped spread the gastronomic reputation of the city far and wide.

I JOIN Marnie Coldham, sous-chef of Lumière, arguably the city's top restaurant, on an early morning shopping expedition. We begin at the Granville Island Public Market, located under a bridge connecting downtown Vancouver to more residential neighborhoods to the south; Granville's stands lie inside a warehouse-size enclosure. Coldham heads first for the butchers, where she picks up sausages and double-smoked bacon, beef short ribs, ham hocks and veal bones. At the fishmonger's, she chooses lobster, wild salmon and a dozen varieties of oyster. The fruit stalls are stocked with raspberries the size of gum balls, blueberries as large as marbles, and produce once available only in Asia—green papaya, for instance, or litchi nuts.

Crossing back over the bridge into downtown Vancouver, we stop at the New Chong Lung Seafood and Meat Shop in Chinatown. "We use their barbecued duck for our Peking duck soup," says Coldham, pointing to several birds hanging on hooks by the window. An elderly Chinese woman employs a net to scoop giant prawns out of a tank. I survey the ice-lined crates containing sea snails, rock cod, sea urchin and a Vancouver favorite, geoduck (pronounced gooey-duck)—a giant clam. "Oooooh—look at this!" exclaims Coldham, as we pass a neighboring shop with a stack of durians, Southeast Asian fruit that look something like spiky rugby balls and are characterized by a distinctive, stomach-turning stench—and a compensating smooth texture and sweet taste.

That night, much of this produce (no durians) is served me for dinner. "Vancouverite palates have become very demanding," says Rob Feenie, Lumière's chef and owner. Lumière's décor is minimalist-contemporary; I would be hard pressed to remember the furnishings beyond vague impressions of pale wood and beige fabrics. I have no trouble, however, conjuring up the medley of dishes devoured, with the help of a friend, during three hours of feasting: lightly seared tuna with celeriac rémoulade; maple-syrup- and sake-marinated sablefish with sautéed potatoes and leeks; braised duck leg and breast and pan-seared foie gras with cinnamon-poached pear; squash and mascarpone ravioli with black truffle butter; raw milk cheeses from Quebec; and an assortment of white and red wines from the vineyards of the Okanagan Valley, a four-hour drive northeast of Vancouver. "Because we're on the Pacific Rim, there's a huge Asian influence in my dishes—lots of fresh, even raw, fish," says Feenie. The subtle sweetness, though, evokes the fresh, fruity tastes I often associate with the traditional elements of Pacific Northwest cuisine.

Vancouver's exquisite scenery and world-class dining have lent the city a laid-back image—a representation some insist is exaggerated. "It's no more accurate than the notion that East Coast Americans have of L.A. as a less businesslike place to be," says Timothy Taylor, a local writer (and yet another unrelated Taylor). The narrative in his acclaimed first novel, *Stanley Park*, shuttles between the downtown rain forest preserve and the kitchen of a gourmet restaurant. "In fact," he goes on, "people here work as hard as in Toronto or New York."

But for now, at least, Vancouver does suffer by comparison to those cities in terms of its more limited cultural offerings. It occurs to me that not once during my stay did anyone suggest I attend a concert, opera or dance performance. In the bookstores I wandered into, locating anything beyond bestsellers and self-improvement tomes posed a challenge. But then, this is a young city—barely 120 years old. It took awhile for the First Nations people to create their wondrous totem poles and Big Houses—only after their food needs were met by a surfeit of fish and game. I contemplate the cultural masterpieces that surely lie ahead, created by a people raised on a diet of pink scallops in Peking duck soup, pan-seared halibut with morels, and green pea and ricotta ravioli.

Attractions include Granville market (the city's largest food emporium, top); Chinese New Year (above); stunning vistas (opposite, Siwash Rock from Stanley Park). Said railroad magnate W. C. Van Horne in 1885, "If we can't export scenery, we'll import tourists."

ROBERT LEON (3)

# *Photos for All Time*

A new book, *At First Sight*, draws on all of the Smithsonian's vast archives to chart photography's profound place in history ~ BY MERRY A. FORESTA

FROM THE BEGINNING, photography traded in volume. Picture upon picture, photographs began to form an inventory of our world—a visual catalog of things and people that were important: the tallest building, the fastest horse, our likenesses in youth and old age. We visited far-off places and experienced other cultures that we would never see in person. The surface of the moon was photographed through telescopes, bacteria through microscopes. "As the bee gathers her sweets for winter," promised inventor, painter and budding photographer Samuel F.B. Morse at the announcement of photography's birth in 1839, "we shall have rich material . . . an exhaustless store for the imagination to feed on."

If only Morse could have known just how rich and exhaustless! The Smithsonian Institution alone holds more than 13 million photographs (the exact number awaits cataloging), housed in nearly 700 special collections and archive centers within 16 museums and the National Zoological Park. Some are negatives; others, original prints. They represent nearly 160 years of collecting, as well as a varied range of impulses and photographic intentions.

Many of the collections are catalogs of specimens: fish skeletons, fossilized plants, airplane models. Others reflect the Smithsonian's interest in exploration and scientific research—

Since its invention in 1839, photography has served a multitude of purposes, from recording the world's diverse and changing faces (above, an unidentified c. 1860 tintype) to documenting historic occasions (below, an albumen print from Mathew Brady's studio in Washington, D.C. of the 1868 Ute delegation to the Capitol). It also exists merely to delight (opposite, art photographer Terry Evans' 2001 colorful homage to museum collections, titled *Field Museum, Drawer of Cardinals, Various Dates*).

Painter Thomas Eakins' 1884 multi-image photograph (above) bears notes by motion study pioneer Eadweard Muybridge. Harry Warnecke used a layered printing process to enhance the color of his 1945 Lucille Ball portrait (below, left). Two negatives were joined in this c. 1900 "spirit photograph" of Smithsonian photographer Thomas Smillie (right). Rudolf Eickemeyer Jr. took *Girl Laying in Hammock, Mt. Meigs, Alabama* (opposite) c. 1900.

photographs from geological surveys, records of early attempts at human flight, views of anthropological sites and distant planets, motion studies of humans and animals. Still others, acquired more recently, represent photography as a technology or an art form. Besides providing a unique chronicle of what at the time seemed important to document and preserve, these collections validate the role photography has played in the formation of a sense of ourselves as individuals, as a people and as a nation.

In 2000, after more than 20 years as curator of photography at the Smithsonian American Art Museum and finding fascinating photographs in all sorts of unexpected places within the Smithsonian—often by serendipity—I took on an assignment to organize a book of photographs drawn from collections throughout the entire Institution. The im-

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*Author* MERRY A. FORESTA *currently directs the Smithsonian Photography Initiative for the Office of the Under Secretary for Art.*

Debra Diamond, a curator at the Freer and Sackler galleries, says that the classical composition and muted tones of Indian photographer Raghubir Singh's 1985 *Man Diving, Ganges Floods, Benares*, "transform the fleeting moment of an improbable dive into an image of lyric monumentality."

ages on these pages are from that book, *At First Sight: Photography and the Smithsonian*, which was published in December 2003 by Smithsonian Books. From the first photographs ever made in Europe and America to digital images beamed back from Mars, these pictures tell us where we've been, who we are and what we can achieve.

Both photography's invention and the creation of the Smithsonian Institution occurred in the mid-19th century, amid the worldwide quest for new kinds of knowledge that characterized the Industrial Age. As much as photography was born into a changing world, it also functioned as an agent of that change. Like today's digital technology, it launched innovations in nearly every imaginable aspect of modern life, from the way we tried criminals to the way maps were made. It changed how people viewed themselves

Above: Photography can be a powerful tool for propaganda. "Daily calisthenics are a 'must' on the program of bombardiers in training," read a U.S. Air Force press release accompanying this c. 1950 promotional shot. "In this novel exercise, they use 100-pound bombs" to stay toned for action. Opposite: One of the first known self-portraits was an 1839 daguerreotype (top, left) by innovative Baltimore photographer Henry Fitz Jr. A century later, famed landscape photographer Ansel Adams sat for this photo-booth self-portrait (top, right). More than keepsakes, portraits also establish one's position in society. The imported umbrella and boots sported by the Senegalese Wolof (Muslim) pictured in a 1912 hand-colored postcard (bottom) attests to his social status.

African-American photographer Addison N. Scurlock took portraits of famous and ordinary citizens alike at his Washington, D.C. studio, which he opened in 1911. His *Picnic Group at Highland Beach, Maryland* (c. 1931) reflects his interest in documenting the lifestyles of the city's underreported middle-class black community. He also served as Howard University's official photographer.

With more leisure time and disposable income in the mid-19th century, America's emerging middle class flocked to such natural landmarks as New York's Niagara Falls. From his studio next to the main viewing platform during the 1850s, '60s and '70s, Platt D. Babbitt, the first photographer to set up shop at the falls, created striking images like this c. 1854 hand-colored daguerreotype.

and others. Time was frozen and history became more tangible.

The Smithsonian's interest in photography was immediate. After a fire in 1865 destroyed not only the Institution's first building but also its first exhibition (of paintings of Native Americans), a new exhibit of Indian portraits was quickly assembled, using photographs. The Smithsonian hired its first photographer, Thomas William Smillie, in 1868. Smillie, it turns out, was not only a great picture taker but also an indefatigable collector. His first purchase for the National Museum was Samuel Morse's camera equipment. In 1913, preparing for a major exhibition of photographs at the Smithsonian, he arranged for Alfred Stieglitz, the renowned promoter of photography as an art, to put together a collection of pictorialist photographs that the Institution then purchased (after a tough negotiation) for $200.

Smillie's own photographs are as remarkable as they are little known. His output was prodigious; he delighted in photography's technology as well as in the making of a well-rendered picture. He documented museum installations and specimens—from bird skeletons (page 3) to Assyrian clay tablets—recorded the construction of Smithsonian buildings, and served as a photographer on scientific expeditions. Each box that I came across of his work contained histories of thought as well as objects of rare and surprising beauty. Because he demonstrated such a broad spectrum of purposes and intentions, I like to think Smillie guided my own expedition through the archives.

Ultimately, photography serves a patchwork of functions. It is an art form, a record-keeping mechanism, a means of communication and a medium whose usefulness is shared by the many disciplines of both the sciences and the humanities. Photographs have the power to teach as well as to excite the imagination, transporting us across time and space to new horizons.

*CREDITS: 94 National Museum of American History, Smithsonian Institution, Photographic History Collection; National Portrait Gallery, S.I. 95 Hirshhorn Museum and Sculpture Garden, S.I. 96 NMAH, S.I. Photographic History Collection 97 Hirshhorn Museum and Sculpture Garden, S.I.; National Portrait Gallery, S.I. Gift of Elsie M. Warnecke; NMAH, S.I., Photographic History Collection 98-99 Raghubir Singh Succession / Arthur M. Sackler Gallery, S.I. 100 NMAH, S.I. Photographic History Collection; Archives of American Art, S.I.; National Museum of African Art, S.I. Eliot Elisofon Photographic Archives 101 National Air & Space Museum Archives, S.I. 102 Archive Center, NMAH, S.I. Scurlock Studio Collection 103 NMAH, S.I. Photographic History Collection*

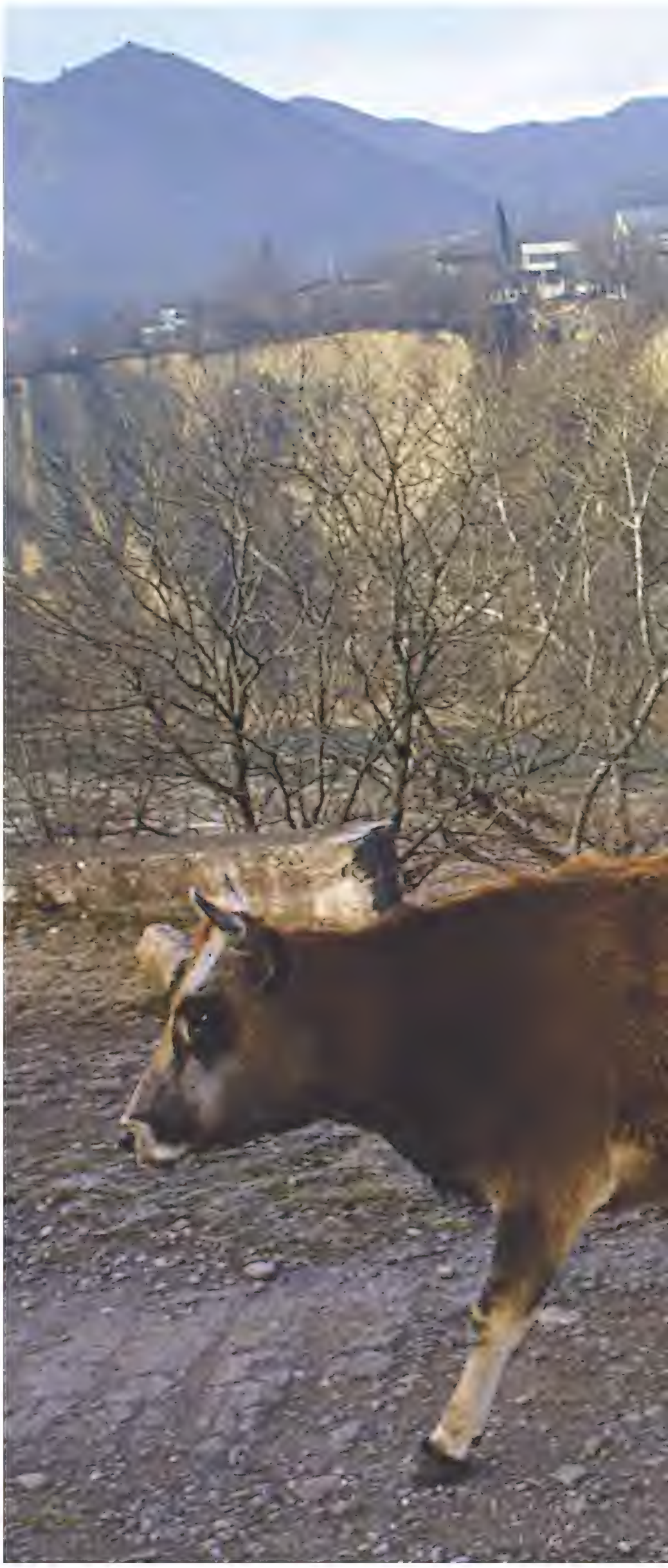
Past armed checkpoints into outlaw lands, the author traces the history of the Caucasus republic, a leading recipient of U.S. aid and scene of a potential new cold war

BY JEFFREY TAYLER

# GEORGIA AT A CROSSROADS

FROM THE SOOTY MAW of an unlit tunnel at Rikoti Pass, where the jagged massifs of the Great Caucasus and Lesser Caucasus mountains come together, we drove out into flurrying snow and whirling fog, heading west. The decayed asphalt wound down toward the verdant Kolkhida Lowland and the port of Poti, on the Black Sea. About 100 miles behind us was Tbilisi, Georgia's capital, and its tense roadside checkpoints—grime-streaked booths of cracked glass and dented steel, concrete barriers at which hulking men in black uniforms, Kalashnikovs dangling from their shoulders, peered into car windows looking for guns and explosives.

We soon reached the lowland and its crumbling shacks



In hardscrabble Georgia (right, outside Tbilisi), last year's Rose Revolution (above, protesters mob parliament November 22) led to regime change. But can the new, U.S.-educated president balance Western and Russian interests?

Georgia's capital and the principal city of the Caucasus since antiquity, Tbilisi (pop. 1.5 million) has been sacked dozens of times over the past 1,500 years. "In the past," says the manager of a Tbilisi museum, "everyone around us has always wanted a part of Georgia."

and derelict factories—the towns of Zestaponi, Samtredia and Senaki. Bony cattle and mud-splattered pigs poked around trash heaps; a few people wearing threadbare coats and patched boots traipsed down slushy walkways. My driver, a gray-bearded ethnic Armenian in his 40s named Gari Stepanyan, saw me looking at the remains of an old cement plant. "When independence came, people tore up these factories, ripping out all the equipment to sell for scrap," he said in Russian of the nation's emergence in 1991 from the dissolving Soviet Union. Since then, corruption, economic chaos, civil war and rule by racketeers have contributed to Georgia's disintegration. I drove this same road in 1985, and had pleasant memories of it. Now, in December 2003, I searched the ruins and recognized nothing.

Over the past 13 years, Georgia—a nation about the size of South Carolina with some five million people—has degenerated from one of the most prosperous Soviet republics into a faltering state that hardly qualifies as "independent," so heavily does it rely on Russia for oil and gas. At times, Russia has turned off the gas, not only because of Georgia's unpaid utility bills but also, many authorities speculate, to keep Georgia submissive. Since Soviet times, Georgia's gross domestic product has decreased by almost two-thirds, to about $16 billion. With more than half of the population living below the poverty line, unemployment and low wages are so common that about a million Georgians have fled the country since 1991, mostly to Russia. Moreover, of Georgia's five provinces, three—Abkhazia, South Ossetia and Ajaria—are led by strongmen with support from Russia and have essentially seceded. The civil war of 1992-1993 cost 10,000 lives in Abkhazia alone. Crime is widespread and violent. To put it mildly, independence has not brought Georgians what they had hoped for.

When I flew to Tbilisi from Moscow this past December, President Eduard Shevardnadze had just been driven from office by hundreds of thousands of demonstrating Georgians angered by rigged parliamentary elections and fed up with corruption and poverty. Their bloodless uprising, led by the 36-year-old American-trained lawyer Mikhail Saakashvili, was known to supporters as the Rose Revolution, after the flowers that some reformers had carried to symbolize their nonviolent intentions. Saakashvili's opponents (including members of the fallen regime as well as the separatist strongmen) have termed the revolution, perhaps ominously, a coup d'état orchestrated by the United States. After the revolution, bomb blasts and shootings multiplied (hence the checkpoints we encountered in Tbilisi), allegedly carried out by henchmen of the dispossessed elite hoping to discredit Saakashvili. But on January 4, 2004, Saakashvili, pledging to eliminate corruption, modernize the country and restore its territorial integrity, won the presidential election with 96 percent of the vote.

With Saakashvili promising to pilot his country westward,

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*PAT O'HARA / CORBIS; P. 104 SERGEI SUPINSKY / AFP / GETTY IMAGES; P. 105 VIKTOR DRACHEV / AFP / GETTY IMAGES*

but with Russia still backing separatists and controlling Georgia's access to fuel, Georgia has become the arena for a replay of the Great Game, the 19th-century struggle between the great powers for territory and influence in Asia. The stakes are high, and not just for Georgia. The United States has given Georgia $1.5 billion in the past ten years—more aid than to any other country besides Israel (and not counting Iraq)—and invested heavily in pipelines that will carry oil from deposits beneath the Caspian Sea. One pipeline (completed in 1999) crosses Georgia and ends at the Black Sea. Another (to be completed next year) will cross Georgia and Turkey and end at the Mediterranean. American officials say they are also concerned about terrorism. The Pankisi Gorge, on Chechnya's southern flank, has sheltered both Chechen rebels and members of Al Qaeda. The U.S. military provides antiterrorist training and equipment to Georgian troops and has conducted reconnaissance flights along the Georgian-Russian border—flights that have sparked fears of espionage and American expansionism among increasingly nationalistic Russian politicians. Russia, meanwhile, maintains two military bases in Georgia, and reportedly plans to do so for at least another decade.

The United States may be faced with a dilemma: either abandon Georgia to Russia's sphere of influence or risk damaging the strategic partnership between Moscow and Washington that has formed the basis for international order since the end of the Cold War (and without which the fight against terrorism may be compromised). Perhaps not surprisingly, a State Department official I interviewed disputed that the United States and Russia may clash over Georgia. But leading Russian analysts have a different view. This past December Andrei Piontkowsky, director of the Center for Strategic Studies in Moscow, told *Nezavisimaya Gazeta*, a Russian newspaper, that Russians "look at the U.S. in the northern Caucasus as a rival" and that Russian authorities have "declared the new leadership of Georgia to be pro-American. I'm afraid that in such conditions, one should hardly expect relations [between Russia and Georgia] to improve." For his part, Georgia's president Saakisahvili said this past February in Washington, D.C. that "Georgia cannot be a battlefield between two great powers." But some experts in Georgia suggest the Great Game is well under way. "A struggle for influence is going on between Russia and the United States in Georgia," says Marika Lordkipanidze, a professor of history at Tbilisi State University.

As Gari and I trundled down the rutted highway outside Poti, he said of Saakashvili and his pro-democracy team: "The new leaders seem honest and respectable, so things should improve—if Russia doesn't interfere." Then his voice hardened. "But we told them, 'Look, we'll forgive you nothing. If you make the same mistakes as Shevardnadze, we'll kick you out too!'" Like Saakashvili, Shevardnadze and his forerunner, Zviad Gamsakhurdia, came to power in landslide electoral victories. Both fled office ahead of furious mobs.

WITH AN EYE ON ITS FUTURE, I journeyed through Georgia in search of its past, beginning on the Black Sea in Poti, where Georgia first entered world history 2,800 years ago through contact with Greek traders during the Hellenic age. (The Kolkhida Lowland was once the Kingdom of Colchis, where Greek myth places the Golden Fleece sought by Jason and the Argonauts.) From there I traced a route west to east,

By 2005, the second of two U.S.-backed pipelines spanning Georgia, a cash-strapped nation of 5 million about the size of South Carolina, will have opened world energy markets to Caspian Sea oil, said to be the world's largest untapped fossil fuel resource.

MIKE REAGAN

the direction of Georgia's history until the Rose Revolution. Looking at the destroyed towns of Kolkhida and the savage mountainscape beyond, another myth came to mind, one of the first associated with the country. Either Hellenic or Georgian in origin, it is tellingly bloody—that of Prometheus. According to the myth, a peak in the Caucasus was the spot where Zeus had the Titan chained to a rock, and doomed him to have his regenerating liver pecked out by an eagle every day for eternity for the crime of having given humanity fire. The myth's notions of gory plunder reflect a basic truth: for three millenniums Georgia has been a battleground among empires, torn apart by invaders and internal rivalries, and betrayed by allies.

"I don't believe in military solutions," 36-year-old President Saakashvili (with wife, Sandra Roelofs, 36, in January) said of dealing with the breakaway provinces.

In the first century B.C., Colchis stood with Rome against Persia, until, in A.D. 298, the Romans switched allegiance and recognized a Persian as Georgia's king, Chrosroid, who founded a dynasty that would rule for two centuries. Then, in A.D. 337, Georgia's affiliation with the Greeks led to a fateful event: its king at the time, Mirian, converted to Christianity, making Georgia only the second Christian state, after Armenia. Centuries later, when Islam spread throughout the region, Georgia remained Christian, adding to its isolation.

From Poti we traveled 70 miles south to Batumi (pop. 130,000), capital of a Georgian territory known as the Autonomous Republic of Ajaria. Its autonomy has tenuous legitimacy. During World War I, the territory was seized by Turkey. In 1921, Turkish leader Kemal Atatürk ceded it to Russia on the condition that Vladimir Lenin accord it autonomy, because of its partly Islamic population.

Soon after the USSR fell apart, Aslan Abashidze was appointed chairman of Ajaria's governing council; he has ruled the territory as his fiefdom and enforced a Stalinist cult of personality. A Russian military base outside Batumi and strong ties to Moscow give him the means to defy Tbilisi and withhold the tax revenues owed the federal government. Following last year's Rose Revolution, Russia abolished visa requirements for Ajarians—but not other Georgians—granting de facto recognition to Ajaria's independence. (The United States, by contrast, does not recognize Ajaria as a separate state.) Meanwhile, Abashidze also declared a state of emergency and closed the territory's borders with the rest of Georgia. Only by paying a driver the small

## "BETWEEN EAST AND WEST"

AMONG THE YOUNG reform-minded Georgians swept recently into power is 33-year-old Kakha Shengelia, vice premier of Tbilisi's municipal government and a friend of Saakashvili's. Like Saakashvili, Shengelia was educated in America (he obtained an M.B.A. from the University of Hartford). Also like Saakashvili, he worked briefly in the United States (as a project manager for a communications company in New York City). He returned to Georgia in 1999, and three years later Saakashvili, then chairman of the Tbilisi City Council, appointed Shengelia to his current post. In an interview in the Tbilisi town hall, he spoke of Georgia's complex relations with the United States and Russia and of taking a hard line against Georgia's outlaw provinces.

"We won't tolerate Abashidze," Shengelia said of the leader of breakaway Ajaria. "He either has to leave the country or go to jail. He got his wealth stealing our budgetary funds." I asked about Russia's support of Abashidze and the Russian base near Batumi. "Our goal is to remove all the Russian bases," Shengelia said. "If Russia leaves, the problem is solved." How would the government persuade Russia to do so? He didn't say, beyond promising peace and security. "But we want no more relations between big and little brother."

Yet Georgia's promise of security, I said, hardly seems sufficient to prompt Russia to withdraw. Wouldn't the United States have to get involved, perhaps pressure Moscow and act as the guarantor of Georgian sovereignty? Shengelia agreed. Why would the United States risk relations with the Kremlin? "To the United States we offer geostrategic interests," he said. "The oil pipeline from Baku to Ceyhan [in Turkey] via Supsa, and a gas pipeline. Georgia is a country between East and West, important in the war against terrorism." Shengelia spoke avidly of Georgia's recent success in joining international trade and political organizations and of its hope to join the European Union and NATO. Georgia's new direction, he said, will be westward, away from Russia—a reversal of more than two centuries of history.

I voiced skepticism, pointing out that Russia is a neighbor, while the United States is distant and might lose interest if the terrorist threat wanes. He said the reformers were not about to give up: "Imagine living under Russian rule and surviving. Only our national aspirations kept us going. Our language, our alphabet—this is something given to us by God. We have a great sense of country and love for our people, for family and roots. This is the magic force that kept us alive during 20 centuries—our love of country."

SERGEI SUPINSKY / AFP / GETTY IMAGES

fortune (for Georgia) of $70 and doling out bribes at roadside checkpoints did I manage to reach Batumi—a city of ramshackle one- and two-story white stucco houses, many with ornate Ottoman-style bay windows. Mosques had green minarets that stabbed the brilliant azure sky.

The area has been contested before, and then, too, the cause was oil. In 1918, at the start of the three years of independence that Georgia would enjoy after World War I cleaved it from Russia, and before the USSR absorbed it, 15,000 British troops landed in Batumi to protect an oil pipeline (linking the Mediterranean with the Caspian) from Soviet and German advances. But good relations with Russia interested the British more than did tiny Georgia or even the pipeline, and in 1920 they withdrew their troops. The next year the Bolsheviks invaded and transformed Georgia, along with Armenia and Azerbaijan, into the TransCaucasian Federative Soviet Socialist Republic. Georgia gained its status as a separate Soviet republic in 1936.

A monument to the traditionally Christian nation, Kutaisi's 11th-century Bagrat Cathedral still functions as a house of worship—despite having no roof since 1691.

MY HOTEL had intermittent electricity, but, like most of Batumi, lacked heat. My breath puffed white in my room. Frost covered the walls. The town's two museums, though officially "open," were nonetheless closed to visitors—no electricity. Ancient Russian-made Lada automobiles beeped and rattled on sun-washed cobblestone lanes overhung by stout palms that stood lush green against the snowy slopes of the Lesser Caucasus. Trucks adorned with Turkish lettering reminded one that Abashidze controls Georgia's lucrative consumer goods trade with Turkey, the source of much of the republic's income. The cold and the lack of heating and electricity told me I could only be in the former Soviet Union, as did the local Russian-language newspaper, *Adzharia*, a pathetic party-line, no-news screed. It lauded Iran and warned of bandit attacks from Tbilisi. There is no free press in Ajaria, which seemed never to have known perestroika or glasnost.

I soon had confirmation of this from my guide, a woman I'll call Katya. (To protect her anonymity, I have also changed certain identifying characteristics.) Katya has long shimmering auburn hair and was well turned out in a black leather jacket and boots and designer jeans—uncommonly fine tailoring in hardscrabble Georgia. She had formerly worked in the upper echelons of Abashidze's government and had enjoyed a decent salary and other privileges. As we walked cluttered, trashy lanes toward the outlying seaside district, she switched with ease from Russian to English to French. Black-suited men with automatic rifles—Abashidze's guards—stood on virtually every corner and glowered at us. At a square near the water, we passed an artificial New Year's tree—a conical metallic grid 100 feet tall, up which men were climbing to affix real leaves. Farther on, an angular concrete monstrosity rose some 30 feet into the air from a manicured esplanade parallel to the sea. "Our pyramid," Katya said. "The Louvre has one, so we do too." Her voice sounded flat, as if she were reading from a script. "Our president builds many things for the people."

Facing the sea is Shota Rustaveli Batumi State University, a dreamy white-marble complex of three-story buildings with blue gabled roofs, apparently designed to resemble the Winter Palace in St. Petersburg. It was closed for the day, but Katya flashed her government pass at a guard, led me in and showed me a student theater with décor worthy of the Bolshoi Ballet: gilt lace curtains and a huge glittering chandelier and red plush seats. "Our president built this theater for us," she said flatly. "He is very strong."

"It's better than any theater I've ever seen in the States," I replied. "Do students really need such opulence?" She did not answer, but interrupted several more skeptical questions, saying, "Our president is very strong. He does many things for us." Back on the street, away from other people, I asked if anyone in town could tell me about politics in the republic. "Our president is very strong," she said. "He has put up barricades to stop bandits from entering our republic. Our president does many things for us. Just look at the university! And the pyramid! And the esplanade!"

We walked by the freshly washed silver Mercedes belonging to Abashidze's son, the mayor of Batumi. Night was falling, and more black-suited men with Kalashnikovs were coming on patrol duty. Ahead, the town proper was dark, without power as usual, but the president's office and the state residences blazed with light; the trees around his mansion were bedecked in Christmas lights, which glittered on the polished hood of the sole vehicle, squat and polished and black, parked beneath them. "Our president's Hummer," said Katya. On the corner, a revolving billboard showed photographs of Abashidze visiting workers, inspecting factories, ministering to the simple man. Beyond it, a huge array of lights covered the wall of a multistoried building, flashing in red, white and green the nonsensical message MILLENIUM 2004 above the dark town.

Finally, I persuaded Katya to tell me how she really felt about politics in her republic. "We have a dictatorship here," she said, glancing around to make sure none of the Kalashnikov-toters was within earshot. "We're against our president, but he is strong. Everything here is for our president.

GEORGI G. SHABLOVSKY / LONELY PLANET IMAGES

Nothing here is for us. Our government is one big *mafiya*," she said, using the Russian word for mob, "the biggest in the former Soviet Union."

The next morning, a taxi took Katya and me to the southern edge of town, to Gonio Apsar, the ruins of a Roman fortress dating from the first century A.D. A plaque at the gates recounted Apsar's lengthy history of conquest: the fortress was Roman until the fourth century; Byzantine from the sixth; Georgian from the 14th; Ottoman till 1878, when the Turks returned it to Russia; and Turkish again after World War I began. It's a story close to the consciousness of every Georgian: armies have ravaged this land time and time again. I said it seemed naive to believe the future would be different. Katya agreed. "Our president wants Ajaria to join Russia," she said. "Oh, there will be war here, just like there was in Abkhazia! We won't be able to stop it. We're all afraid of war! Oh, I just want to get out of here!"

Born in Georgia in 1879, Stalin (top, his birth shrine in Gori and, above, a 2003 exhibit commemorating the 50th anniversary of his death) ruled the USSR for 29 years.

JUST 60 MILES northeast from Ajaria is the hill town of Kutaisi, capital of medieval Georgia and burial place of King David IV, considered one of the country's founding fathers. Born in 1073, King David took the throne after an Arab Islamic occupation that had lasted from the seventh to the ninth centuries. He annexed the region of Kakheti (now Georgia's easternmost province), drove the Seljuk Turks out of Tbilisi (which he made the capital in 1122), and turned his country into one of the wealthiest in the region. His followers called him the Builder. Only the reign of his granddaughter, Queen Tamar, who enlarged Georgia's borders to the Caspian, would shine more brightly than his. The golden age that the Builder ushered in would not last, however. The Mongols invaded in 1220, bubonic plague devastated the population and, in 1386, Tamerlane's armies tore through. After Constantinople fell to the Turks in 1453, the Ottoman and Persian empires fought over Georgia, killing or deporting tens of thousands.

Through Kutaisi, the pewter-hued Rioni River winds between steep stony banks, and beyond it rise the Great Caucasus. With Marietta Bzikadze, a 25-year-old music teacher who studies economics, I visited the remains of Bagrat Cathedral, which dates from the early 11th century and has had no roof since it was sacked by the Ottomon Turks in 1691. The previous day, a Sunday, I had been surprised to find the cathedral hung with icons and bristling with bundled-up worshipers attending morning services in the open air, despite a cold mountain wind. "We asked the government not to rebuild the roof," Bzikadze said in a husky voice. "We see it as a blessing to pray in the cold, the rain, and the snow. And we have the strength to do it. You see, 99 percent of being Georgian is being Christian." We stood beneath the cathedral's walls and surveyed the monasteries and churches crowning hilltops around town. "From here," she said, "you can see the belfries of Gelati Monastery and St. George Cathedral. They were built to look out on each other. The priests used to climb them to send signals. In times of trouble, they would sound the alarm bells to bring us together for the fight. Always we Georgians have stood together to face trouble bearers, be they Mongols or Turks." She crossed herself three times in the Orthodox manner. "May God grant us peace!"

In the spirit of the early Christian martyrs, David the Builder had ordered his grave placed at the gates of Gelati Monastery so that his subjects would have to walk over him on their way in—a gesture of humility that Bzikadze and I agreed would be inconceivable today. At least until Saakashvili, modern Georgian politicians have shown their people little more than vanity and a lust for lucre.

FOR CENTURIES, Georgia was subjected to atomizing blows from the north. In 1783, after Persia tried to reestablish control, Georgia sought aid from Russia. Russia, eager to expand across the Caucasus, signed a defense treaty but broke its word and stood by as the Persians plundered Tbilisi in 1795. Six years later, Russia annexed Georgia, exiled its royal family and reconfigured the country into two *gubernias* (provinces). In 1811 the Russians absorbed the Georgian Orthodox Church into the Moscow Patriarchate. Soon after, revolutionary fervor swept Russia and dismantled the church, a pillar of czarist rule. Even so, one of the most infamous revolutionaries of all time came straight from the ranks of its Georgian novitiates.

Gori, some 90 miles east of Kutaisi, is a small town largely without electricity. Residents had chopped holes in the

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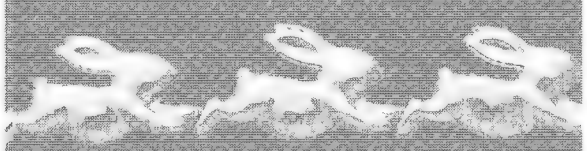

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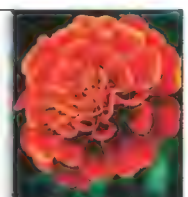

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walls of their apartment buildings through which to run stovepipes to heat their homes. A fragrant shroud of maple smoke hung over the deserted evening streets, and I wandered around them, entranced. With the smoke and dark hiding traces of decayed modernity, I could have been walking through the Gori of a century ago. Back then, I might have run into a dashing mustachioed young poet and top-ranking seminary student named Ioseb Dzhugashvili, the son of an illiterate peasant and a drunken cobbler. He would adopt the surname Stalin (from Russian *stal'*, or steel) and become Gori's most famous son.

I had stopped in Gori in 1985 to visit Joseph Stalin's home and the museum complex devoted to his life and work. At the time, a spry, middle-aged woman named Jujuna Khinchikashvili gave me a tour of the museum, which resounded with his radio addresses, Soviet World War II-era songs and the chatter of tourists (mostly Russians). Nearly two decades later, she was still there, and still spry, but now, following the collapse of the empire that was largely of Stalin's making, there was no electricity to power the recordings, the halls were dusty and I was the sole visitor to his frigid shrine. High windows let in the day's dying sun—the only illumination. The museum chronicles Stalin's rise from seminary student to poet (he published much-admired verse in Georgian before coming to power) to membership in Georgia's first Marxist party to his rise to supreme leader in the 1930s and, finally, to his death from a stroke in 1953 at age 73. Unlike many Georgians who speak of their dictator-compatriot with a mix of awe and unease, Khinchikashvili enjoyed talking about Stalin, for whom she feels measured admiration. After all, she said (paraphrasing Churchill), Stalin took over a Russia armed with only the plow and left it with nuclear weapons.

Among the tools that Stalin ruthlessly employed to push the Soviet Union into the modern world were mass executions, artificial famine and

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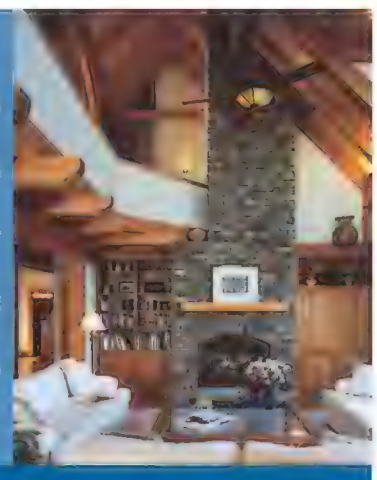

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forced labor camps—all told, he sent some 18 million of his countrymen and women to the gulags. Yet favoritism toward Georgia never numbered among his faults; in fact, Georgians suffered more than any other Soviet people during his rule. As Lenin's commissar in charge of national minorities, Stalin in 1922 drew Georgia's borders so that the various peoples of his native land (Georgians, Abkhaz and Ossetians, among others) could never unite to rebel against the Kremlin but, if unrestrained by Moscow, would fall into endless internecine struggles. Lordkipanidze, the Tbilisi historian, described Stalin's autonomous entities to me as "time bombs set to detonate if Georgia became independent." And indeed, as soon as the Soviet Union collapsed, civil wars erupted all over Georgia and the other Soviet republics.

Khinchikashvili ambled down the shadowy corridors of the museum, chatting about Stalin's life and pointing out memorabilia. She led me to a dark room I had not seen before, where a circle of white Roman columns rose into the black. "Come," she said, mounting the ramp to the raised circle of columns and handing me a battery-powered fluorescent lamp. "Go ahead, climb in! Look at him!" I shivered from an eerie apprehension as well as the cold, and climbed into the circle. My light fell on a bronze bust reclining as if lying in state—an open-eyed death mask taken from the dictator's face the day after his passing. The brows were bushy, the mustache thick, the hair rakishly abundant. It was a good likeness of him, but to me the cold and darkness seemed a more fitting tribute.

NO LEADER in Georgia's post-Soviet history has pledged more fervently to undo Stalin's legacy of oppression and poverty than Mikhail Saakashvili. Unlike Shevardnadze, Saakashvili, who was born in Tbilisi, received a Western education (at the International Human Rights Institute in France and George Washington University and Columbia University in the United States). He speaks fluent English and French. He

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was working as an attorney in New York City when, in 1995, Zurab Zhvania, then the speaker of Georgia's parliament, persuaded him to return to Tbilisi to run in legislative elections. He was elected, and by 2000, Shevardnadze, impressed by Saakashvili's energy, appointed him minister of justice. But Saakashvili grew disenchanted by his boss's refusal to back a proposed anti-corruption law, and he resigned in 2001 to lead the opposition National Movement. Shevardnadze sealed his fate by rigging the November 2003 elections to ensure his victory over his former protégé's party. On November 22, Saakashvili led hundreds of thousands of protesters and stormed the parliament. The next day, he helped persuade Shevardnadze, who realized he had no better option, to resign. (Shevardnadze still lives in Georgia and has said he plans to stay there.)

Forty-five days later, Saakashvili won the presidency on a pro-Western platform. "We have a very confident, young group of people," he told the BBC at the time. "They are Western educated, extremely bright, they speak languages, they know how the modern world functions. We need to put these people in every level of the government." In late February, while in Washington, D.C. to meet with President Bush and members of Congress, Saakashvili said at a press conference that Georgia was "ready to meet half way with Russians on many issues as long as Russia remembers one thing: We have our national sovereignty."

Georgia's new leadership aside, the nation's future depends on rising above a past that offers no recent precedent for success. For Georgia to gain true independence, Russia has to renounce ambitions to dominate the Caucasus. But that prospect seems increasingly unlikely, given the authoritarian practices and nationalistic policies to which the Kremlin is returning. Then there is the volatility of Georgian voters, whose expectations of Saakashvili are astronomic; if he fails to meet them, his electorate may assume that reform is impossible—when was it ever success-

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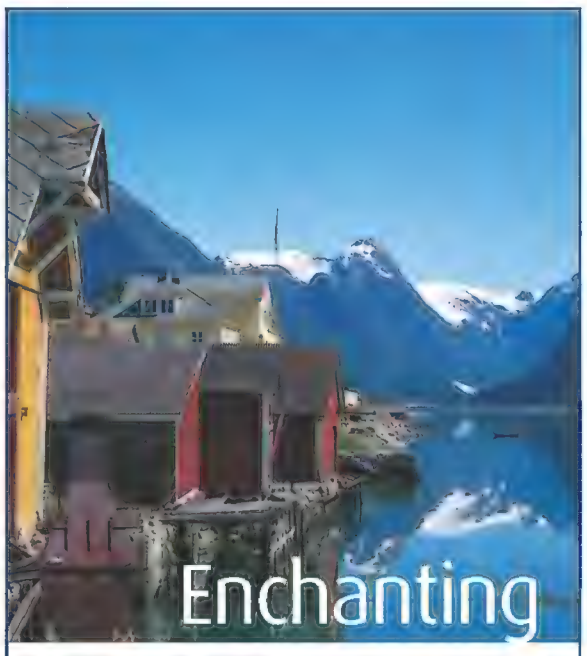


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ful?—and fail to weather the transition to a stable government.

THE MAIN ROAD out of Tbilisi, the Georgian Military Highway, runs 138 miles over the Caucasus to the Russian town of Vladikavkaz. Russia built the highway in the 19th century to ensure control over its two new gubernias. On one of my last days in Tbilisi, I set out to travel it as far as Kazbegi, just south of the Russian border. With Rusiko Shonia, a refugee from Abkhazia's civil war who now manages Tbilisi's historical museum, I hired a car for the three-hour ride.

As we headed north, low clouds obscured the peaks ahead. These mountains, from ancient times to just a few years ago, held the lairs of bandits. On various rises and ridges stood churches and their lookout belfries. A fear of invasion seemed to haunt the ravines. The highway led into pristine valleys where hot springs, steam-covered in the subfreezing air, traversed snowfields. Rusiko, who is in her 40s, has sad eyes and a lilting melancholic voice. "Ten years ago the war in Abkhazia broke out, and we saw battles," she said. "My grandmother and I got lucky and managed to flee while the road was open. But grandma died of grief after leaving Abkhazia." The driver slipped into four-wheel-drive mode. The drop from the icy road was sheer, and crosses erected to those drivers who had gone over the edge heightened my anxiety. Finally, we reached the Pass of the Cross and then Kazbegi, with its icicled huts and snow-covered hovels. We halted beneath Trinity Church, soaring high above us on a crag. Another world was beginning here. Russia was only 15 miles to the north. Rusiko looked back over her country. "In the past, everyone around us has always wanted a part of Georgia," she said. "We've always, *always*, been torn to pieces." Somewhere to the west loomed Mount Elbrus, where, as some versions of the legend have it, Prometheus was chained. We shuddered in the cold wind gusting down from the slopes to the north.


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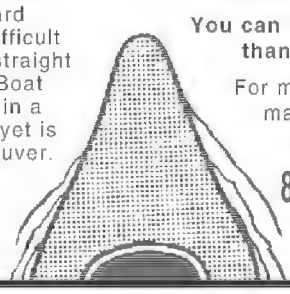

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"It's a shared experience," says Solis. "You run around together in an extremely stimulating and often dangerous environment, always on the alert, and it's almost as if you're fighting a war together—the bonds formed during explorations can be very tight."

JOSEPH ANASTASIO

CALL ME A MASOCHIST, but I've come to cherish my outings with Julia Solis, a flame-haired original who lives in a rough part of Brooklyn, New York, near the fetid Gowanus Canal. She's smart, amazingly curious and absolutely fearless. These qualities come in handy during her frequent explorations of urban ruins—abandoned aqueducts, tunnels and factories—where light is scarce and mold and spores express their colonial tendencies unchecked. She finds beauty in industrial decay, architectural excesses, cabinets full of old medical equipment, and the steel beams that drip rust into decrepit tunnels.

"These places contain the residue of the many souls that have passed through over the years," she says. "The less a place has been explored, the better, because the air hasn't been diluted and the soul marks are fresh."

On the side, Solis tracks building implosions across the country. The structures to be destroyed are almost always places she would love to explore, and she hates to see them disappear. But she loves to witness their final moments. The only time I've ever seen her angry was when my poor navigational skills caused us to nearly miss an important Philadelphia implosion. We got there just in time, and Solis' face went slack and her eyes got soft as she watched the building drop and the dust cloud rise. Then she scurried off to meet with the explosives teams, seeking information on future spectacles.

The next time we spoke, she was preparing to pilot an inflatable raft through her favorite water tunnel under Manhattan.

"It's the most incredible place I've ever been," she gushed.

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SOLIS IS PART of a loosely knit tribe of urban explorers, found all over the world, who choose to take on abandoned city locales in much the same way that outdoor enthusiasts try to conquer remote rivers and mountains. Born in Germany, she lived there until high school, when her family moved to Los Angeles. Her European manners and bohemian beauty create a startling effect, and she draws a lot of stares. Now in her late 30s (she declines to reveal her exact age), Solis has made an art out of her passion, documenting her discoveries on her Web site (www.darkpassage.com) and in a series of short stories. She's also organized a group, Ars Subtteranea: The Society for Creative Preservation (www.creativepreservation.org), that strives to increase public awareness of these forgotten spaces through art shows, preservation campaigns and even public treasure hunts.

Last August, a few hours before the great blackout of 2003, I headed north out of New York City with Solis and one of her cohorts, a young spelunker who goes by the name of Cramp. The plan was to explore a subway station and tunnel in Rochester, New York, that had been decommissioned in 1957.

When we reached the exit for Utica, about two-thirds of the way to Rochester, Solis, who wore a giraffe print skirt above clunky black shoes, decided we should find a "respectable steakhouse" to fortify ourselves. I worried that we didn't have time for a leisurely lunch, since we wanted to find the tunnel entrance while the sun was still out, but I was given no choice. When with Solis, you have to trust Solis, and that trust is part of the art of urban exploration.

"It's a shared experience," she explained later. "You run around together in an extremely stimulating and often dangerous environment, always on the alert, and you pass out together on a roof somewhere and it's almost as if you're fighting a war together—the bonds formed during explorations can be very tight."

All of a sudden, a little nourishment

seemed like a very good idea.

"Head toward the courthouse," Solis instructed as we entered Utica. Years of driving through towns in the Northeast have given her many practical survival skills, and sure enough there was a steakhouse just across the street from the court.

Satiated, we drove on as news of the blackout came over the car radio. We arrived in downtown Rochester to find the stoplights out and the city's police force preoccupied with clearing intersections. "That's good," said Solis, "because they'll be less interested in what we're up to."

"These places contain the residue of the many souls that have passed through over the years," says Solis of such locales as Rochester's abandoned Court Street subway station.

At the edge of the Genesee River, we climbed a low wall and dropped onto the abandoned track bed of the cavernous space that was once the Court Street station of the Rochester subway system. The graffiti-covered archways overhead let sunlight into the station. A water main ran across the ceiling, and large leaks released lovely waterfalls onto the concrete, creating a giant pool that reflected dapples of light onto the ceiling.

Flashlight in hand, Solis led us into a narrow passage straight ahead. An eerie sound spooked Cramp and me into hanging back as Solis forged ahead. She soon discovered that the monster in the darkness at the end of the short passage was nothing more than a valve hissing warm steam.

"What a cozy spot to pass a cold winter day," she said.

Back in the station a man was sitting on a concrete wall talking to himself. Solis frequently encounters homeless and maladjusted people in her explorations and always treats them with respectful indifference. They are a potential hazard of the trade, but also, like the buildings, they're manifestations of what our culture chooses to abandon and ignore. As we cautiously approached, the man emptied a can of spray paint into a bag, put it over his face and inhaled. He rolled his eyes, oblivious as we passed, green paint marking a sad circle around his mouth.

DURING OUR FIRST meeting three years ago in a Brooklyn coffeehouse, Solis gave me a once-over that made me feel

CHRISTOPHER BEAUCHAMP

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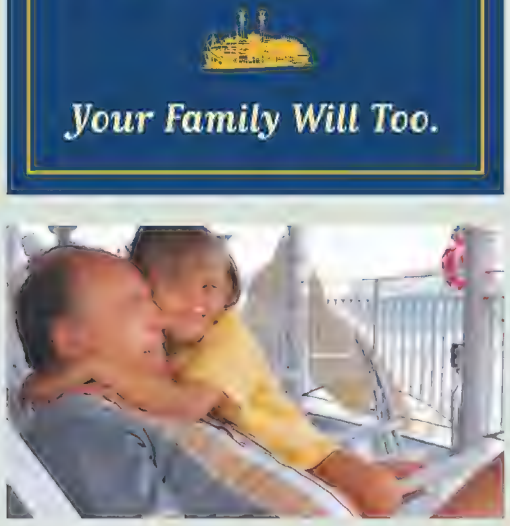

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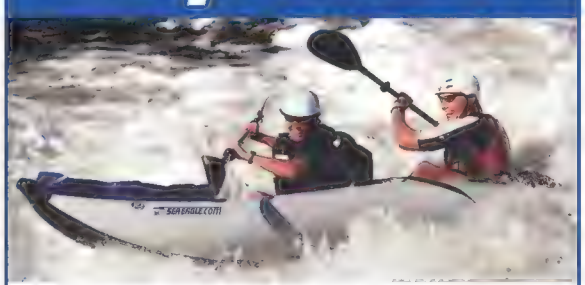

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# "I'm a conduit for communicating the potential of these dark places to other people," explains Solis.

"The less a place has been explored, the better," says Solis (in an old Manhattan freight tunnel). "The soul marks are fresh."

like an undercover cop trying to infiltrate a gang. Her hair, as usual, was dyed an unnatural shade of red and she sported a Prada skirt and a shearling coat. Cramp, her principal partner in exploration, was at her side. Thick tribalistic posts disfigured his earlobes and he carried a satchel containing a miner's lamp, rope ladder and other useful equipment.

On our first outing, on a cold, overcast day in the winter of 2001, we drove out to an abandoned mental hospital on Long Island. There Solis led us into the building's old power plant, where the control panel still blinked. Solis searched for meaning in the psychic footprints of the long-gone mental patients—discarded logbooks and other detritus, such as a hangtag for a "Euro-


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CHRISTOPHER BEAUCHAMP

peanized Hair Wig" collecting dust on the floor and a poster of Martin Luther King Jr. fluttering on a wall.

The photographs she took incessantly she would later use on her Web site. One of the most creative of the dozens devoted to urban exploration, Solis' site bills itself as "providing blind archaeologists with the finest quality flashlights." Solis also holds elaborate participatory events, like the time she took 50 or so neophytes on a haunting walk through dripping darkness, past hibernating bats and strange stalagmites into New York City's abandoned Croton Aqueduct, which was completed in 1842. A mile or so into the tunnel, deep under the Bronx, the crowd was treated to a surprise fireworks show, with rockets spinning along the tunnel's rounded walls. Then a spelunker's ladder was dropped from a manhole in the ceiling, and the walkers climbed up to find themselves on a busy New York City sidewalk. "I'm a conduit for communicating the potential of these dark places to other people," Solis tells me.

She first began exploring as a young girl in her native Germany, when she took a group of neighborhood kids into a culvert near her home in Hamburg. But her passion didn't kick into full gear until about ten years ago when she relocated from Los Angeles to New York City, where she now works as a freelance writer and translator.

She's never been married, and isn't, she says, much interested in having children. Her boyfriend is a taciturn graffitist who has painted his autobiography on hundreds of panels scattered throughout the New York City subway system—obviously a match made in heaven.

AS WE FOLLOWED the track beds of the dark Rochester subway tunnel, we came to an area that was flooded with golden, late-afternoon light, as though we had just entered a painting by Vermeer. The light came from small openings where the tunnel ceiling met an automobile overpass. Cars passed, *chu chunk, chu chunk*, over a manhole cover above our heads.

"That's one of my favorite sounds," Solis said, as though it were a lullaby.

A chair sat on a square of plywood on the dirt floor of the tunnel. A real estate flyer, a pornographic magazine and an empty box of antidepressants formed a poignant tableau. Soon, the tunnel ended at a verdant slope leading up to the city streets. We had no idea where we were, and the neighborhood seemed a little rough. A group of kids taunted us and threw rocks as we reentered society. "It's a hazardous profession," Solis said, as we headed for the tall buildings visible across the river.

*STEPHEN P. WILLIAMS writes regularly for the* New York Times *and other publications from his home in New York City.*

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1 Peschel RE, Colberg JW, Surgery, brachytherapy, and external-beam radiotherapy for early prostate cancer. Lancet Oncol 2003; 4: 233-41.

2 The most commonly reported side effects of prostate brachytherapy are short-term urinary or obstructive symptoms within the first few weeks after the implant procedure.

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# Colossal Ode

*Without Emma Lazarus' timeless poem,*
*Lady Liberty would be just another statue* ~ BY DAVID LEHMAN

NEAR THE END of the 1942 movie *Saboteur*, one of director Alfred Hitchcock's early American efforts, the heroine, played by Priscilla Lane, catches up with an enemy agent at the top of the Statue of Liberty. Pretending to flirt, she says it's her first time visiting the statue. This must be a big moment for her, the villainous saboteur replies with thin sarcasm. It is, she acknowledges with obvious feeling, and abruptly quotes the best-known lines from Emma Lazarus' poem "The New Colossus," engraved on the statue's pedestal:

*Give me your tired, your poor,*
*Your huddled masses yearning to breathe free,*
*The wretched refuse of your teeming shore;*
*Send these, the homeless, tempest-tost to me. . . .*

Without ever ceasing to be a "wrong man" thriller, in which a falsely accused hero must elude capture while tracking down the real culprit on his own, *Saboteur* is also an ode to American freedom, and it reaches its moral zenith here, with a statement of a special national purpose. For many in 1942, shortly after the attack on Pearl Harbor catapulted the United States into World War II, Lazarus' welcome to the world's displaced marked the difference between the Allied and Axis powers.

"I liked your sonnet about the Statue—much better than I like the Statue itself," U.S. minister James R. Lowell wrote Emma Lazarus in 1883. It "gives its subject a raison d'etre."

Americans tend to take the symbolism of the Statue of Liberty for granted, as if she has always stood in New York Harbor welcoming immigrants. But much of what Lady Liberty stands for came from the poem written only 120 years ago. It gave meaning to the statue—not all at once but over a period of time. W. H. Auden was mistaken when he said that "poetry makes nothing happen," but the making can take years, even decades.

Last year marked the centenary of an event that almost went unnoticed at the time—the May 5, 1903, presentation of a bronze plaque of Lazarus' poem to the War Department post commander on Bedloe's Island. Lazarus had written her most famous poem in 1883 to raise money at an auction to help pay for a pedestal for Frédéric Auguste Bartholdi's gigantic statue, "Liberty Enlightening the World."

That same year, James Russell Lowell, the elder statesman of American poetry and, at the time, U.S. ambassador to England, had written to Lazarus from London: "I liked your sonnet about the Statue—much better than I like the Statue itself," adding that her poem "gives its subject a raison d'etre which it wanted before quite as much as it wanted a pedestal." A portfolio of drawings of the statue and manuscripts relating to it, including "The New Colossus," fetched only $1,500, less than the auction planners had hoped, and three more years went by before the statue—formally given by the French people in 1884—was finally unveiled on its completed pedestal on October 28, 1886.

At the ceremony dedicating the statue, no one read Lazarus' poem or even alluded to its open-armed welcome to immigrants fleeing hunger and persecution. Instead, Pres-

BROWN BROTHERS; BETTMANN / CORBIS

ident Grover Cleveland emphasized the spread of American ideals. The light from the statue's outstretched torch, he said, would "pierce the darkness of ignorance and man's oppression until Liberty shall enlighten the world." The statue was also seen as a monument to fraternal relations between France and the United States.

Lazarus died of cancer in 1887, at age 38. At her death, John Greenleaf Whittier compared her to Robert Browning, and Browning lauded her genius. She was hailed, too, for her political activism. Horrified by reports of bloody pogroms in czarist Russia in the early 1880s, she had become perhaps the foremost American proponent of what was not yet called Zionism—the establishment of a Jewish homeland in Palestine. But, for all the praise, her sonnet had slipped from view. "The New Colossus" went unmentioned even in her obituaries.

In 1903, following a two-year campaign by her friend Georgina Schuyler, "The New Colossus" plaque was placed on an interior wall of the statue's pedestal, where it remained virtually ignored for more than a generation. It was not until the 1930s, when Europeans in droves began seeking asylum from Fascist persecution, that the poem was rediscovered, and with it the growing recognition that it expressed the statue's true intention. Quoted in speeches, set to music by Irving Berlin, it ultimately melded with the statue itself as a source of patriotism and pride. In 1986, the plaque was moved to an introductory exhibit in the statue's pedestal.

As the editor of a new edition of *The Oxford Book of American Poetry*, I have revisited many poets, including some, like Emma Lazarus, who have been left out of the *Oxford* canon. A fascinating figure and a much more substantial poet than she has been given credit for, Lazarus enjoyed a long correspondence with Emerson, translated Heine and Goethe, and wrote superb sonnets on such subjects as the Long Island Sound and the statue of Venus at the Louvre. She will not be left out of the next edition.

"The New Colossus" is a sonnet in the manner of Percy Bysshe Shelley's masterly "Ozymandias," which describes the ruins of a grandiose monument in Egypt built by an ancient emperor to memorialize his imperial self. The monument's legend reads: "My name is Ozymandias, King of Kings. / Look on my works, ye mighty, and despair." The triumphant epitaph is mocked in the wreckage and the "lone and level" desert sands stretching out on all sides around it.

Where Shelley's sonnet pivots on a boast made hollow by the monument's fate, the legend in Lazarus' poem could be construed as the opposite of a tyrant's imperial vanity. It is not a boast but a vow, and the stress is not on glorification of the self but on the rescue of others.

In Emma Lazarus' poem, the statue is a replacement for

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the Colossus of Rhodes, "the brazen giant of Greek fame." The great bronze monument to the sun god, one of the Seven Wonders of the World, stood in the harbor of Rhodes. (It crumbled in an earthquake in 226 B.C.) Not as a warrior with "conquering limbs" but as a woman with "mild eyes" and "silent lips," the new colossus will stand as tall as the old, honoring not a god but an idea, and it is that idea that will make it a wonder of the modern world.

*Not like the brazen giant of Greek fame,*
*With conquering limbs astride from land to land;*
*Here at our sea-washed sunset-gates shall stand*
*A mighty woman with a torch, whose flame*
*Is the imprisoned lightning, and her name*
*Mother of Exiles. From her beacon-hand*
*Glows world-wide welcome, her mild eyes command*
*The air-bridged harbor that twin-cities frame.*

*"Keep, ancient lands, your storied pomp!" cries she,*
*With silent lips. "Give me your tired, your poor,*
*Your huddled masses yearning to breathe free,*
*The wretched refuse of your teeming shore;*
*Send these, the homeless, tempest-tost to me,*
*I lift my lamp beside the golden door!"*

For many of us who recall, fondly or otherwise, climbing the statue's stairs with a parent or a busload of grade school chums, the peroration is so familiar that we may be immune to its literary excellence. But there is no more memorable statement of this vital aspect of the American dream than the promise of safe haven and a fair shake to people who have known only despotism, terror, danger and despair.

*DAVID LEHMAN is a poet and the author of* The Evening Sun *(Scribner, 2002).*

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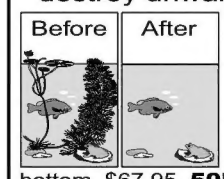

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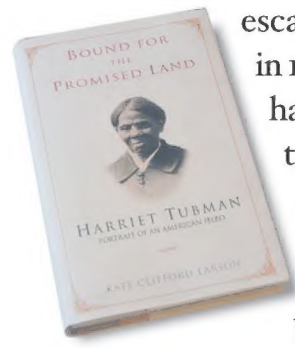
IT IS A RISKY BUSINESS to tamper with a national icon and trickier still to convey the full dimension of the individual behind the legend. But Kate Clifford Larson has accomplished both in her brilliant biography of Harriet Tubman, whose name has become synonymous with selfless dedication to her people.

Tubman was born a slave around 1822 in the tidewater country of Maryland's Eastern Shore. Having endured years of harsh physical labor and abuse, she escaped to Philadelphia in 1849, where she could have remained in safety. Instead, she returned to Maryland 13 times over the next 11 years, bringing away at least 70 slaves. (Tubman's first biographer, Sarah Bradford, credited her with rescuing 300 slaves, a figure accepted as accurate until now.)




Drawing on groundbreaking field research as well as long-neglected sources, Larson demonstrates that Tubman relied on an intricate network of slaves, free blacks and whites that enabled her to move about virtually unseen as she led fugitives to freedom. Larson also recounts Tubman's exploits during the Civil War, when, as an Army scout in Union-occupied South Carolina, she led a Yankee force in the first known combat operation in American history headed by a woman. In later life, Tubman cared for impoverished African-Americans at her home in upstate New York and became an honored figure in the women's rights movement.

Larson has brought to life the woman she calls "part of the core American historical memory."

*Reviewer FERGUS M. BORDEWICH is writing a history of the Underground Railroad, which will be published next year.*

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# Playing Hardball

*Can you name all the presidential pitchmen below?*

**1.** Woodrow Wilson, 1916 **2.** Ronald Reagan, 1988 **3.** Herbert Hoover, 1932 **4.** George W. Bush, 2001 **5.** Richard Nixon, 1959 (as vice president) **6.** Jimmy Carter, 1983 (post-White House) **7.** William Taft, 1910 **8.** Franklin Roosevelt, 1933 **9.** Warren Harding, 1921 **10.** Bill Clinton, 1996 **11.** Calvin Coolidge, 1925 **12.** George H. W. Bush, 1988 (as vice president) **13.** John F. Kennedy, 1961 **14.** Dwight Eisenhower, 1957 **15.** Harry Truman, 1952 **16.** Gerald Ford, 1976 **17.** Lyndon Johnson, 1964

*1, 3, 8, 15: NATIONAL BASEBALL HALL OF FAME, COOPERSTOWN, NY; 2. CHARLES TASNADI / AP / WIDE WORLD PHOTOS; 4. PABLO MARTINEZ MONSIVAIS / AP / WIDE WORLD PHOTOS; 5, 12, 13: BETTMANN / CORBIS; 6. RIC FELD / AP / WIDE WORLD PHOTOS; 7, 11, 14: CORBIS; 9, 16: AP / WIDE WORLD PHOTOS; 10. ROBERTO BOREA / AP / WIDE WORLD PHOTOS; 17. HENRY BURROUGHS / AP / WIDE WORLD PHOTOS*